Stephen Ongpin Fine Art

Front cover:

Karl Hermann Haupt (1904-1983)
Self Portrait 3 (Selbstbildnis 3)
No.49

Félix Ziem (1821-1911)
The Tuna Harvest at Sunset [detail]
No.29

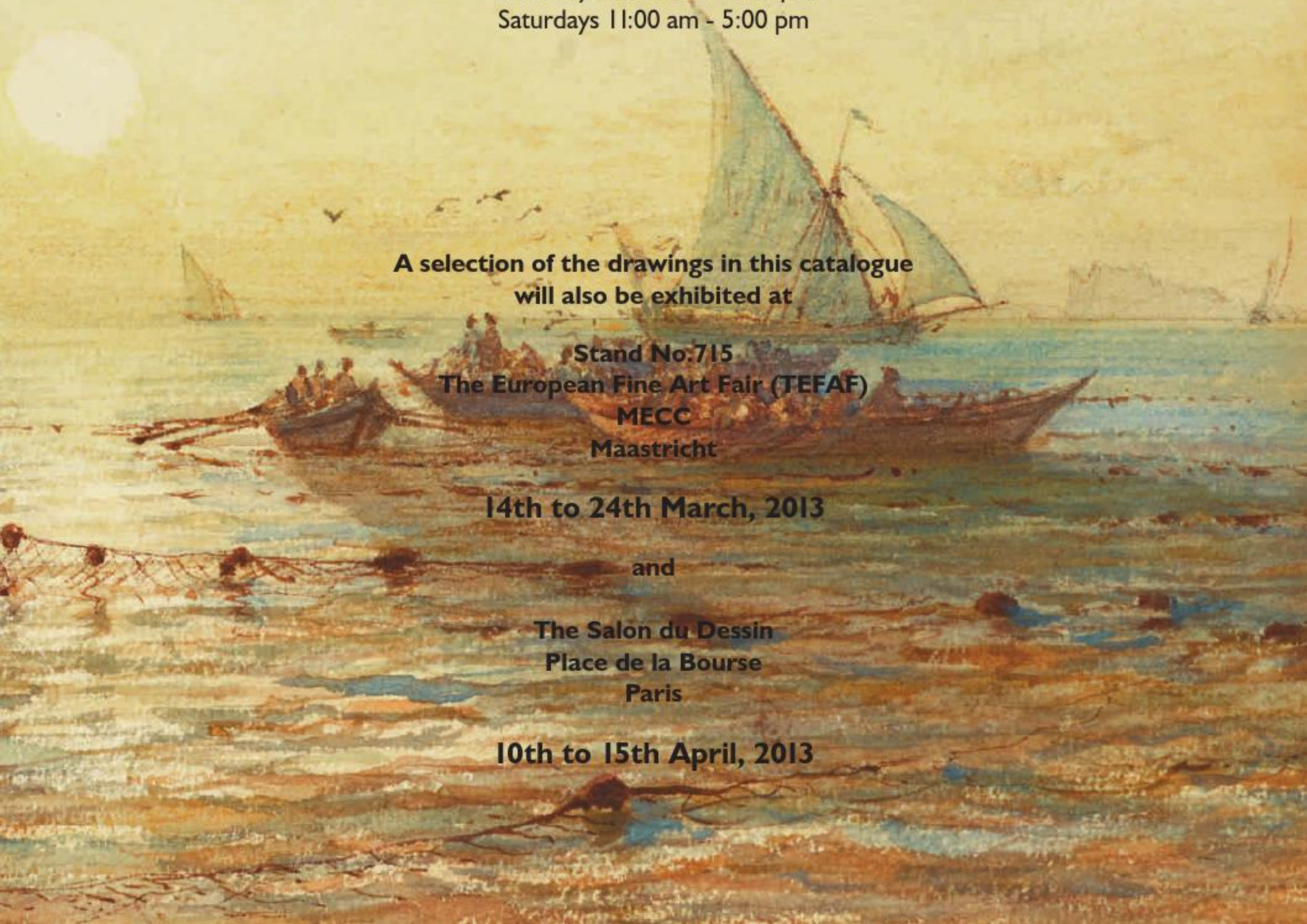
Stephen Ongpin Fine Art

MASTER DRAWINGS 2013

An exhibition at
Mark Murray Fine Paintings
39 East 72nd Street
5th Floor
New York, NY 10021

23rd January to 2nd February, 2013

Weekdays 10:00 am - 6:00 pm
Saturdays 11:00 am - 5:00 pm



A selection of the drawings in this catalogue will also be exhibited at

Stand No.715
The European Fine Art Fair (TEFAF)
MECC
Maastricht

14th to 24th March, 2013

and

The Salon du Dessin
Place de la Bourse
Paris

10th to 15th April, 2013

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Stephen Ongpin

Dimensions are given in millimetres and inches, with height before width.
Unless otherwise noted, paper is white or whitish.

Please note that drawings are sold mounted but not framed.

High-resolution digital images of the drawings are available on request.

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MASTER DRAWINGS
2013

PRESENTED BY

STEPHEN ONGPIN

1

PAOLO FARINATI

Verona 1524-1606 Verona

Galatea

Pen and brown ink and brown wash, over an underdrawing in black chalk, with touches of white heightening on light brown paper, backed. The sheet extended with strips of paper at the top and bottom edges. Inscribed by the artist *galatea* in brown ink at the lower right. Inscribed (by William Gibson) *P. Farinato 4. 1*. in brown ink on the verso. Further inscribed *P. Farin-* and *8 42*. in brown ink on the verso.

284 x 140 mm. (11 1/8 x 5 1/2 in.)

PROVENANCE: Probably Sir Peter Lely, London; Probably his posthumous sale, London, Richard Tompson, 16 April 1688 onwards; William Gibson, London (with his inscription and price code on the verso); Anonymous sale, London, Sotheby's, 2 July 1997, lot 99; Private collection, Austria.

Active as a painter, printmaker, architect and sculptor, Paolo Farinati was among the most significant Veronese artists of the Cinquecento. Although few documents survive for his life, a chronology of his long career is relatively simple to establish, since many of his surviving paintings are dated and also because, from 1573 until his death, he recorded his commissions in an account book that survives. Farinati worked in his native city of Verona for most of his life, painting works for local churches, as well as frescoes for villas and palaces in the city and the surrounding countryside. By the last quarter of the 16th century he was established as the leading artist in Verona, heading a large and active workshop.

It is as a draughtsman that Farinati is best known today. Around five hundred of his drawings survive, generally executed in pen and brown wash on coloured paper. Farinati kept many of his drawings in albums, and his *oeuvre* includes numerous studies for altarpieces, easel pictures and fresco decorations, as well as a handful of designs for prints and architectural projects. Most of his drawings are highly finished, and several seem to have been executed as autonomous works of art. Many of his finished drawings were, indeed, acquired by local collectors. As Carlo Ridolfi noted of Farinati, *'his drawings are greatly admired, and are collected by connoisseurs...His drawings, executed on tinted paper with touches of watercolour and white heightening, were so numerous that it would be impossible to recount their subjects, and many more exist in prints, of which a good number have been collected by amateurs* [dilettanti], *and brought to various places...'*[1] Farinati's draughtsmanship was also known to have been much esteemed by fellow artists, including Giorgio Vasari and Annibale Carracci, while Rubens owned several of his drawings. One of the largest extant collections of drawings by Farinati is in the Louvre, while another significant group, numbering around fifty sheets, is in the Royal Collection at Windsor Castle.

Depicting the sea nymph Galatea riding on a shell drawn by dolphins, the present sheet is a fine and typical example of Farinati's distinctive draughtsmanship. The placement of the figure in a niche would suggest that the drawing was intended to prepare a painted mural decoration in a palace or villa[2]. A similar figure of Galatea standing on a seashell drawn by dolphins appears in a more elaborate drawing of *The Triumph of Galatea*, dated September 1586, formerly in the Michel Gaud collection in St. Tropez[3].

This drawing bears on the verso the distinctive inscription and price code (*'P. Farinato 4. 1'*) of the 17th century English miniature painter and collector William Gibson (1664-1702). Gibson was one of the major purchasers at the auction of the drawings collection of Sir Peter Lely in 1688, and the price code he inscribed on the verso of the drawings he owned was apparently intended to help his wife in valuing the drawings in his collection after his death. Gibson owned a large number of drawings by Farinati, many of which had earlier belonged to Lely, and some of these are today in the Royal Collection, including one study of a similar subject[4]. It is thought that Gibson's Farinati drawings may have been part of an album of drawings by the artist originally acquired by Lely for his collection[5].

galatea

2
GIUSEPPE CESARI, called CAVALIERE D'ARPINO
Arpino 1568-1640 Rome

The Annunciation

Red chalk on light brown paper, laid down. Indistinctly inscribed *B. Ellins*[?] *Vices*[?] in brown ink at the lower left and, in a different hand, *Corregio* in brown ink at the lower right. Numbered *30* in brown ink at the lower right.
245 x 213 mm. (9 5/8 x 8 3/8 in.)

PROVENANCE: Private collection, France.

The son of a painter from the town of Arpino, Giuseppe Cesari worked mostly in Rome, apart from two brief stays in Naples. A gifted and precocious artist, he arrived in Rome in 1582 at the age of fourteen, and was soon working as a *garzone* at the Vatican *logge* under the direction of Niccolò Circignani, called il Pomarancio. During his long career, which spanned nearly six decades, Arpino received important commissions from three different Popes, and came to enjoy a position of considerable significance in the Roman art world. While still quite young, he undertook the decoration of rooms in the Vatican and the Palazzo del Quirinale for Pope Gregory XIII. Among other important early projects were the decoration of the Olgiati chapel in Santa Prassede, painted between 1587 and 1595, and the Contarelli chapel in San Luigi dei Francesi, completed in 1593. In the early 1590's Arpino also worked in Naples, where he decorated the choir and sacristy of the Certosa di San Martino, assisted by his brother Bernardino.

With the accession to the papal throne of Clement VIII in 1592, Arpino became the principal painter to the Pope, who bestowed on the artist the title of *Cavaliere di Cristo*. He worked for Clement VIII at San Giovanni in Laterano between 1599 and 1600, and designed some seventy large cartoons for the mosaics for the dome of St. Peter's, executed between 1603 and 1612. He also worked extensively for the Pope's nephew, Cardinal Pietro Aldobrandini, culminating in the fresco decoration of the Palazzo dei Conservatori with scenes from ancient Roman history; a project on which he was to work, off and on, for the remainder of his career. By the turn of the century, Arpino enjoyed a reputation as one of the leading painters in Italy, serving three terms as *principe* of the Accademia di San Luca in Rome. For the next pope, Paul V, he was tasked with supervising the decoration of the Cappella Paolina in Santa Maria Maggiore, on which he worked between 1610 and 1612. Apart from his many mural projects, Arpino also produced small-scale cabinet pictures for private patrons, usually of mythological subjects and often on supports such as copper, slate or glass. Among Arpino's pupils was the young Caravaggio, who worked with him in the early 1590's.

Cavaliere d'Arpino's modern reputation rests more on his drawings than his paintings. As a draughtsman, he favoured red or black chalk, or a combination of the two, and his studies are characterized by a delicate yet assured line and an interest in effects of light and shade, achieved through parallel and crosshatched chalk strokes.

This fine sheet is an exceptional example of Arpino's confident draughtsmanship. It is a preparatory study for an altarpiece of *The Annunciation* (fig.1), painted between 1594 and 1596 for the Cappella Aldobrandini in the church of Santa Maria in Via in Rome[1]. The decoration of the chapel had been left unfinished by Jacopo Zucchi in 1594, and Arpino was commissioned by Cardinal Pietro Aldobrandini to paint the altarpiece and two frescoes on the lateral walls of the chapel, which served as the resting place of his father, also called Pietro Aldobrandini.

The Aldobrandini archives record three separate payments to Cavaliere d'Arpino for his work in the chapel. One of these, dated 13 February 1596, is for '*Dui cento m[one]ta fatti pagare...a ms. Gioseph Arpino per valuta della tavola dove ha dipinto la Ssma Annunziata per la detta cappella*', which suggests that the altarpiece was probably completed by February 1596. While Pietro Martire Felini, in his guide to Rome published in 1610, described the chapel as '*ornate di belle pitture di Cavallier Gioseppe d'Arpino*', other critics seem to have been less complimentary. Giovanni Baglione praised the two frescoes, but described the altarpiece as '*non però di molto buon gusto*'.

A related compositional drawing by Arpino for the Aldobrandini *Annunciation*, also in red chalk and formerly in the Maranzi collection in Rome, appeared at auction in London in 1967 and 2008[1]. Of the two drawings, the present sheet is closer to the final painting in the poses of the figures, though the ex-Maranzi drawing more faithfully reproduces the architectural background of the altarpiece. Herwarth Röttgen has noted of the former drawing (and, by extension, the present sheet) that it shows Arpino's tendency to make his figures quite youthful in appearance, endowing them with a sense of innocence and charm.

Among stylistically comparable compositional drawings in red chalk of the 1590's by Arpino is a study of *The Transfiguration of Christ* in the Louvre[3], which was used for a later painting of c.1621.

1.

3
Attributed to AGOSTINO CARRACCI
Bologna 1557-1602 Parma

God the Father

Black chalk, heightened with white, in an inscribed circle on blue paper. Made up at the upper left corner. Inscribed *Cavaliero Lanfranchi* and *Cavaglier Lanfranchi* in brown ink on the verso.
318 x 275 mm. (12 1/2 x 10 7/8 in.)

PROVENANCE: 'Collection R.'; R. W. P. de Vries, Amsterdam, in 1929; William H. Schab Gallery, New York; Ian Woodner, New York, by 1971; His posthumous sale, London, Christie's, 2 July 1991, lot 96.

LITERATURE: Amsterdam, R. W. P. de Vries, *Dessins de Maîtres Anciens et Modernes, No.2*, 1929, no.118 (as Paolo Veronese), priced at 750 florins; Stephen W. Clayton and Edward F. Weeks, *Veronese & His Studio in North American Collections*, exhibition catalogue, Birmingham and Montgomery, 1972, illustrated p.47; 'Art Across the U.S.A.: Outstanding Exhibitions', *Apollo*, April 1973, p.433, fig.5; Richard Cocke, *Veronese's Drawings, with a Catalogue Raisonné*, Ithaca, 1984, p.363, no.198 (under rejected drawings).

EXHIBITED: New York, William H. Schab Gallery, *Master Drawings & Prints 1500-1960*, 1970, no.157 (as Veronese); New York, William H. Schab Gallery, Los Angeles, Los Angeles County Museum and Indianapolis, Indianapolis Museum of Art, *Woodner Collection I: A Selection of Old Master Drawings before 1700*, 1971-1972, no.33 (as Veronese); Birmingham, Birmingham Museum of Art and Montgomery, Montgomery Museum of Fine Arts, *Veronese & His Studio in North American Collections*, 1972 (as Veronese).

Agostino Carracci has long been overshadowed by his more famous younger brother Annibale and cousin Ludovico, with whom he collaborated on decorative fresco projects for two *palazzi* in Bologna. Trained as a painter and engraver, he produced his first prints in the early 1580's. By the middle of the 1580's he was firmly established as a successful printmaker, and also received a handful of commissions for church altarpieces. In the mid 1590's he joined Annibale in Rome, working on the decoration of the *galleria* of the Palazzo Farnese, for which he painted two prominent frescoes on the long walls of the room. In 1599 Agostino left Rome for Parma, where he was commissioned by Duke Ranuccio Farnese to paint frescoes for the Palazzo del Giardino, although he died before the project was completed.

The attribution of this fine drawing to Agostino Carracci was first suggested by David Lachenmann in 1991. Stylistic comparisons may be made with some of Agostino's studies of the early and mid-1590's, such as a drawing for the figure of *Christ* in the Szépmüvészeti Múzeum in Budapest[1], in which the treatment of hands is very similar, or a drawing of *Cupid Overpowering Pan* in the J. Paul Getty Museum in Los Angeles[2], which is a study for a Bolognese fresco of 1591. Lachenmann had further noted that the treatment of the head in the present sheet, while reminiscent of such Venetian draughtsman as Paolo Veronese, is comparable to that in a drawing by Agostino of *Pluto* in the Royal Collection at Windsor Castle[3].

The handling of chalk and the use of blue paper in these drawings may reflect Agostino Carracci's exposure to the Venetian tradition of draughtsmanship, the result of a number of visits to Venice in the 1580's. As Nicholas Turner has noted, '*The technique of black and white chalks on a slightly greenish, light blue-gray paper, a favorite of Agostino's for many years, reveals the impact on him of the drawings in the same medium, on similarly coloured paper, by the great Venetian, Paolo Veronese. When Agostino first visited Venice in 1582, he was impressed by contemporary Venetian painting, especially the work of Veronese. On his return to Bologna, a strong "Venetianism" remained evident in his work, especially his drawings.*'[4] Although the present sheet has, in fact, long been regarded as the work of Paolo Veronese, an attribution to Agostino Carracci would seem, on balance, to be more convincing.

4

ANTONIO TEMPESTA

Florence c.1555-1630 Rome

A Battle Scene

Pen and brown ink and brown wash, extensively heightened with gold, over traces of an underdrawing in black chalk, on paper washed brown. The sheet backed and laid at the edges onto a fictive mount. Some areas of the sheet made up and repaired.
353 x 518 mm. (13 7/8 x 20 3/8 in.) [sheet]
393 x 557 mm. (15 1/2 x 22 in.) [including fictive mount]

PROVENANCE: Possibly Cardinal Scipione Borghese, Rome; Part of a collection of drawings formed in Tuscany in the 18th century; Anonymous sale (*'The Property of a Nobleman'*), London, Christie's, 1 July 1986, lot 56; Hazlitt, Gooden & Fox, London; Anonymous sale, New York, Sotheby's, 8 January 1991, lot 108; Private collection, France, until 2011.

LITERATURE: Eckhard Leuschner, *Antonio Tempesta: Ein Bahnbrecher des römischen Barock und seine europäische Wirkung*, Petersberg, 2005, pp.489-490, fig.14.19.

EXHIBITED: London, Hazlitt, Gooden & Fox, *European Drawings*, 1988, no.20.

Active as a painter and *frescante*, as well as a draughtsman and printmaker, Antonio Tempesta was probably trained in the studio of Jan Stradanus in Florence. Like Stradanus, he may have worked under the supervision of Giorgio Vasari on the decoration of the Palazzo Vecchio. He was also a pupil of Santi di Tito, and is listed as a member of the Accademia del Disegno in Florence in December 1576. Not long afterwards, however, he settled in Rome, where he worked for the remainder of his career. Tempesta was employed by Pope Gregory XIII on the fresco decoration of several rooms in the Vatican, and also received commissions for paintings and fresco decorations for various churches and palaces in Rome. Among his important Roman commissions were a series of frescoes for the church of Santo Stefano Rotondo, painted between c.1583 and 1585, and frescoes for the Lateran Baptistery of San Giovanni in Fonte, completed in 1601, as well as a series of chiaroscuro paintings used to decorate Saint Peter's for the canonization of San Carlo Borromeo in 1610.

Further afield, Tempesta participated in the decoration of rooms at the Villa d'Este in Tivoli, the Palazzo Farnese at Caprarola and the Villa Lante at Bagnaia; the latter decorated with frescoes of hunting scenes. He also painted a number of easel pictures, sometimes on coloured stone, or *pietra paesina*. Among his students in Rome was the young Jacques Callot, who accompanied him to Florence in 1611-1612 to illustrate the funeral book of Margherita of Austria. Although he worked in Rome for most of his career, Tempesta continued to earn significant commissions from Florentine patrons, including the Medici Grand Dukes, for whom he painted several battle scenes, as well as a *Resurrection of Christ* for the church of Santa Felicità in Florence. The artist remained active until at least 1627.

Antonio Tempesta's work as a painter remains much less well known today, however, than his activity as a draughtsman and printmaker. He was a productive etcher who, as one scholar has noted, *'stands out as one of the most prolific and influential printmakers of the 17th century...[and] dominated the printmaking business in Rome between 1590 and 1630.'*[1] Tempesta created more than 1,400 prints, including a large number of hunting and battle scenes. He also produced several etchings of battles between Christian soldiers and cavalry and infidel troops to illustrate editions of Torquato Tasso's epic poem *Gerusalemme Liberata*. These kinds of cavalry and battle scenes are also the subject of many of the artist's drawings, which often find echoes in his etchings. As Eckhard Leuschner points out, *'In his hunting and battle scenes, which he started to produce in the 1590's, Tempesta was the first Roman etcher to consistently reproduce his personal drawing manner.'*[2]

Antonio Tempesta's battle compositions are generally scenes of dramatic action but often lack a single dominant figure, nor is there usually any sustained attempt at a narrative context. The artist's interest in depictions of military campaigns and hunting scenes may be a legacy of his training with Stradanus in Florence, where he also would have seem similar battle scenes throughout the decoration of the Palazzo Vecchio.

Tempesta was a fairly prolific draughtsman (though the number of his extant drawings is not on a par with that of his countless prints), and a large number of drawings by him are today in the collection of the Louvre, while other groups are in the British Museum, the Royal Collection at Windsor Castle, and elsewhere. The present sheet is highly unusual among the artist's drawings, however, in its impressive scale and degree of finish. While its composition is similar to such etchings by Tempesta as *Alexander the Great Directing a Battle* or *The Roman Commander Cerialis Attacks near Trier*[3], as well as some of the scenes illustrating Tasso's *Gerusalemme Liberata*[4], this very large sheet – drawn with extensive heightening in gold and with the addition of a fictive mount border – must have been intended as a finished, independent work of art.

In this context, it is interesting to note what may possibly be a reference to this drawing, or one like it, in the manuscript inventory of paintings belonging to the noted 17th century Roman collector Cardinal Scipione Borghese (1577-1633). The inventory, which may be dated to c.1615-1630, lists two large framed drawings by Tempesta: '*Doi disegni chiari oscuri in carta gialla con cornice negra alti 1 2/3 larghi 5 1/4. Tempesta*'[5] ('*Two drawings in chiaroscuro on dark yellow paper with black frames, height 1 2/3, width 5 1/4, by Tempesta*').

As Eckhard Leuschner has noted, with reference to the present sheet, '*Among the surviving documentary evidence of Scipione Borghese's Tempesta acquisitions, the* 'Doi disegni oscuri chiari con cornice in carta gialla negra' *are especially interesting. They must have been pictorial drawings by the artist executed on paper, representing, in their monochromatic composition, the antique bas-reliefs he valued. One – albeit damaged – example of Tempesta's elaborate technique was on the art market some years ago: on brown paper (probably the above-mentioned* carta gialla*), one can see a line of mounted soldiers in 'antique' armour in the foreground, moving from a small hill towards a battle in the middle and far distance. In its composition the drawing is reminiscent of the etchings of the* Alexander *series, but this is not a rapid sketch but a highly elaborate drawing by Tempesta. The drawing is not only executed with brown washes and white heightening, but also has various accents in gold, which gives it the impression of something precious, which must have appealed to a collector like Scipione Borghese, who was obsessed with art treasures and* kunstkammer *objects.*'[6]

While this impressive *Battle Scene* may not be definitively identifiable as one of the two large framed drawings by Antonio Tempesta in the Borghese collection, the mention of such sizeable and highly finished drawings in one of the most prominent Roman collections would suggest that the artist must have occasionally produced such elaborate works as this for sale to prominent collectors and connoisseurs.

5
FRA SEMPLICE DA VERONA
Verona c.1589-1654 Rome or Verona

The Head of a Bearded Man

Black and red chalk, with stumping, heightened with touches of white chalk, on blue paper. Inscribed with a shelfmark *Ee42* and numbered *2h / L 41* in brown ink on the old mount.
158 x 108 mm. (6 1/4 x 4 5/8 in.)

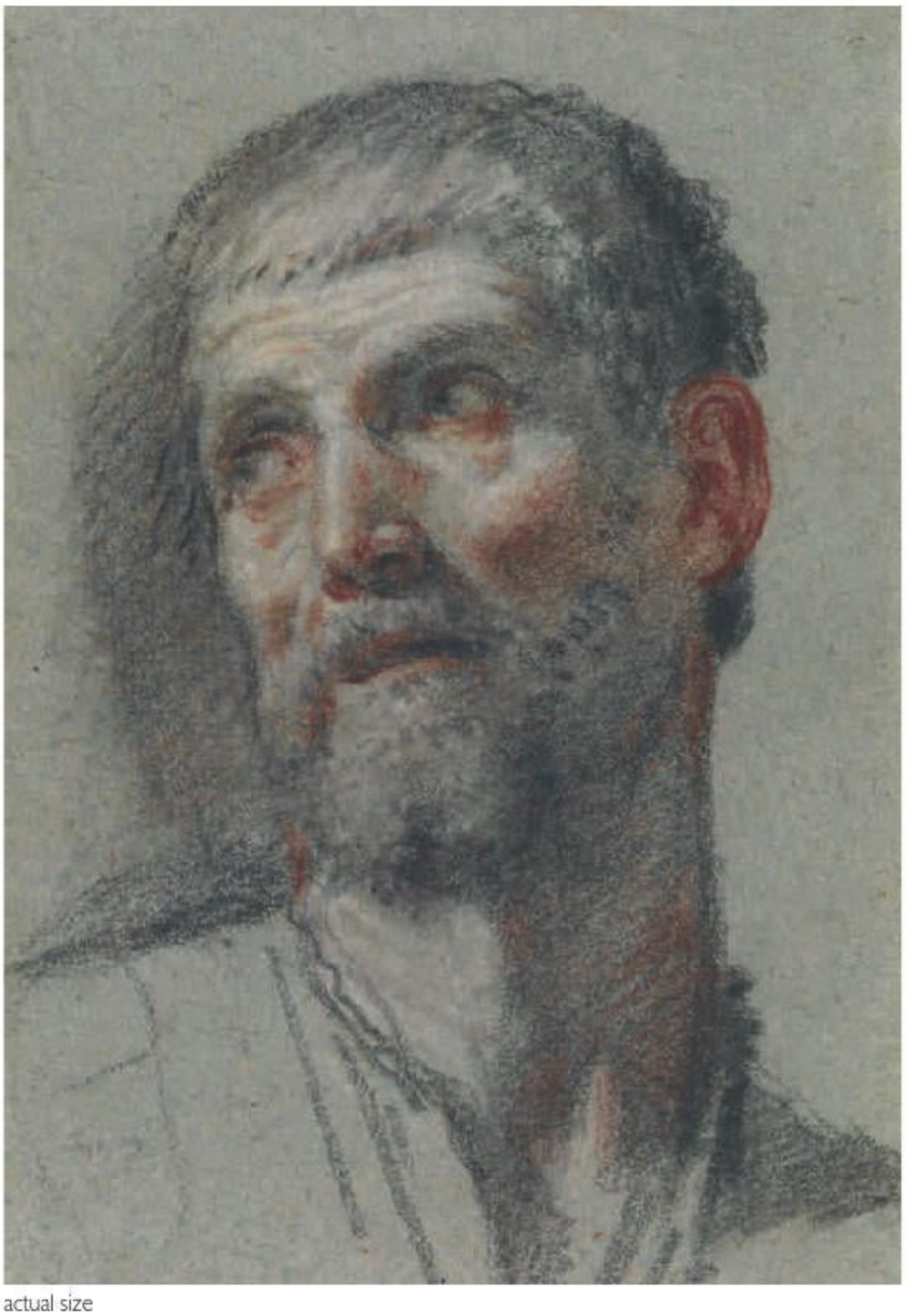
PROVENANCE: N. G. Stogdon, New York and Artemis Fine Arts, London, in 1986 (as Jacopo Bassano); Anonymous sale, London, Sotheby's, 6 July 2004, lot 38 (as Fra Semplice da Verona).

LITERATURE: New York, N. G. Stogdon, Inc. and London, Artemis Fine Arts, *Drawings from the 15th to the 20th Century*, 1986, unpaginated, no.3, illustrated in colour pl.3 (as Jacopo Bassano).

The Capuchin monk Fra Semplice da Verona was trained as an artist in the studio of Felice Brusasorci in Verona, and in the early years of his career received important commissions for paintings from the courts of Mantua, Modena and Parma. Several of his later paintings were commissioned by the Capuchin order of which he was a member, and illustrated scenes and miracles from the life of Saint Felix of Cantalice, a Capuchin monk who was beatified in 1625. Within a few years of his death in the middle of the 17th century, however, Fra Semplice was largely forgotten, and it was not until the early 20th century that his *oeuvre* began to be rediscovered.

As a draughtsman, Fra Semplice's work is characterized by a preference for the use of black, red and white chalks on blue paper, although a handful of pen drawings are also known. Only a relatively small corpus of drawings by the artist survives today, however, many of which have born attributions to such Bolognese artists as Giacomo Cavedone, Pietro Faccini and, in some cases, Annibale Carracci. Indeed, the influence of the Carracci and their followers and contemporaries in Bologna may be noted in both Fra Semplice's paintings and drawings, perhaps the legacy of his time spent working in Parma.

Previously attributed to Jacopo Bassano[1], the present sheet may be attributed to Fra Semplice on stylistic grounds. While the drawing cannot be related to any surviving painting by the artist, similar heads appear in such works as a large painting of *The Expulsion of the Unwanted Wedding Guest*, signed and dated 1622, formerly in the collection of the Dukes of Hamilton and sold at auction in London in 1987[2]. An approximate stylistic comparison may also be made with a drawing of a kneeling man by Fra Semplice in the collection of the Fitzwilliam Museum in Cambridge[3].



actual size

6
MARCANTONIO BASSETTI
Verona 1586-1630 Verona

The Preaching of Saint John the Baptist

Pen and brown ink and brown wash, heightened with cream oil paint on paper with an arched top, laid down on a Calvière mount. Inscribed (by Calvière) *Palma. Vechio.*- twice (once partially cut off) in brown ink on the mount.
196 x 126 mm. (7 3/4 x 5 in.)

PROVENANCE: Charles-François de Calvière, Marquis de Vézénobres, Paris and Avignon (on his mount and with his inscription); Thence by descent until 2003; Calvière sale, Paris, Christie's, 17 December 2003, lot 10; Jean-Luc Baroni Ltd., London, in 2004; Private collection, Spain.

Following a period of training in the studio of Felice Brusasorci in Verona, Marcantonio Bassetti was in Venice by about 1605. There he met the Venetian painter Palma Giovane, with whom he may have worked as an assistant, and who certainly had a profound influence on his draughtsmanship. Around 1616 Bassetti travelled to Rome, where he worked with Carlo Saraceni and became strongly influenced by the Caravaggism of Saraceni and Orazio Borgianni. He became a member of the Roman Accademia di San Luca, and between 1616 and 1617 participated in the decoration of the Sala Regia in the Palazzo Quirinale. While in Rome, Bassetti painted a *Martyrdom of Saints Vito, Fermo and Rustico* for the Augustinian church in Munich, followed a few years later by an altarpiece of *Five Bishop Martyrs* for the Veronese church of Santo Stefano. By 1620 he had returned to his native Verona, where he earned commissions for several altarpieces for local churches. He also worked on a series of portraits, most of which are today in the Museo del Castelvecchio in Verona. Bassetti died during the plague of 1630, at the age of around forty-four.

A large group of oil sketches on paper by Bassetti, similar in technique to the present sheet, is in the Royal Collection at Windsor Castle[1]. In his catalogue of that collection Anthony Blunt provided a succinct description of Bassetti's distinctive draughtsmanship: '*His drawings are executed in the late sixteenth-century Venetian method of almost grisaille oils on paper, but they are characterized by a type of closed composition, with the figures crowded into the front of the space, and by a method of modelling the form in little lumps or nobs, emphasized by the strong highlights added in pure white pigment. The 'ropy' treatment of the draperies combines with this to create a curiously broken high-relief pattern of lights and shades*'[2]. The artist himself seems to have regarded his drawings as akin to his paintings, to judge by his comment, in a letter of 1616 to Palma Giovane, that '*when one draws, one also paints*'[3].

Bassetti's oil sketches on paper, of which this is a very fine and fresh example, seem not to have been done as studies for paintings but were rather intended as independent works of art. That they were highly prized by collectors is seen in a comment made by his biographer, Carlo Ridolfi. In his *Le maraviglie dell'arte*, published in 1648, Ridolfi praised Bassetti's drawings, '*which he used to heighten with white and black oil paint on the paper*', and noted that '*one still sees many drawings executed in this manner and which he mostly made during the winter, displaying them around his studio, and which he still used to sell to those who took delight in studying, and in particular to the foreigners who passed through Verona.*'[4]

The present sheet was part of the collection of drawings belonging to Charles-François de Calvière, Marquis de Vézénobres (1693-1777). A friend and contemporary of such 18th century collectors and connoisseurs as Pierre Crozat, the Comte de Caylus and Pierre-Jean Mariette, Calvière assembled the bulk of his collection between 1720 and 1760[5]. Almost all of Calvière's collection, including 459 lots of drawings, was dispersed at auction in Paris in May 1779. The present sheet was, however, among a small number of drawings which were not included in the 1779 sale and which remained in the possession of the collector's heirs until 2003.

actual size

7
GIACOMO CAVEDONE
Sassuolo 1577-c.1660 Bologna

Recto: *A Man with an Oar*
Verso: *The Head of a Woman, Looking to the Left*

Black chalk, heightened with touches of white chalk, on pale blue-grey paper. The verso in black chalk. A small made-up area near the upper left edge. Inscribed *D:co Tintoretto* on the former mount.
340 x 262 mm. (13 3/8 x 10 3/8 in.)

PROVENANCE: Anonymous sale, London, Christie's, 13 December 1984, lot 39; Hazlitt, Gooden & Fox, London; Anonymous sale, New York, Sotheby's, 12 January 1990, lot 146.

Giacomo Cavedone entered the Carracci academy in Bologna in 1591, eventually becoming one of Ludovico Carracci's chief assistants. In 1609 he travelled to Rome, and the influence of this Roman sojourn, and particularly his exposure to the work of Caravaggio, is reflected in such paintings as *The Baptism of Christ* of c.1611-1612, in San Pietro Martire in Modena. The effects of a trip to Venice between 1612 and 1613 can be seen in the painterly richness of works such as the large *Sant'Alò* altarpiece of 1614, now in the Pinacoteca Nazionale in Bologna. Having inherited the title of *caposindaco* of the Accademia degli Incamminati after the death of Ludovico Carracci in 1619, Cavedone spent the next few years of his career busy with commissions for frescoes, altarpieces and easel pictures. However, injuries sustained as a result of a fall from scaffolding in 1623, together with the loss of his wife and children to the plague of 1630, seems to have ended his career prematurely, and he produced very little work in the thirty years remaining before his death.

Cavedone's drawings display a distinctive combination of Venetian and Bolognese elements, with the particular influence of the draughtsmanship of Titian on the one hand and Ludovico Carracci on the other. His drawings may be divided into three main groups – compositional sketches, figure and drapery studies, and large studies of individual heads – and approximately half of his surviving drawings may be related to extant paintings. While his composition drawings were generally drawn in pen and ink wash, for figure and head studies he tended to use either a soft black chalk, usually applied on blue paper, or charcoal heightened with white chalk on light brown (and sometimes oiled) paper.

This large and striking study of a male figure is a fine example of Cavedone's bold draughtsmanship. The artist would have been exposed to the practice of making such chalk studies from the posed model at the Carracci academy, and although his biographer Cesare Malvasia notes that Cavedone made a careful study of the works of Annibale Carracci, it is the influence of Ludovico Carracci that is much more evident in the artist's mature work. Several of Cavedone's drawings are, in fact, directly inspired by figures in Ludovico's paintings, and this is one such example. This drawing finds its direct source in the boatman in Ludovico Carracci's painting of *The Return from the Flight into Egypt* (fig.1), in a private collection in Bologna[1], which is generally dated to around 1598-1600.

Although at this date the young Giacomo Cavedone was just embarking on his career as an independent artist, the present sheet is,

1.

recto

as Laura Giles has pointed out, a much later work by the artist, who is unlikely to have produced such a forceful drawing as early as 1598. Nevertheless, Cavedone remained closely associated with Ludovico's studio until the master's death in 1619, and a number of later drawings by him attest to the continued inspiration of the elder artist[2]. It may be, therefore, that Cavedone drew the recto of this sheet a decade or more after Ludovico's painting was completed. Alternatively, it may be posited that *The Return from the Flight into Egypt* is in fact later in date than 1600; indeed, the painting has been dated by Sir Denis Mahon to after 1610 and to c.1612 by Sydney Freedberg, who also related the painting stylistically to Ludovico's 1612 canvas of *The Body of Saint Sebastian Thrown into the Cloaca Maxima* in the J. Paul Getty Museum in Los Angeles. If Ludovico's painting of *The Return from the Flight into Egypt* is in fact a work of c.1610-1612, it may be further supposed that, as one of his chief collaborators at this point, Cavedone could have been tasked by Ludovico with developing the pose of the boatman in the painting[3]. It is interesting to note that there is no known drawing by Ludovico Carracci for any part of the composition.

As Laura Giles has noted of such figure studies as this by Cavedone, in comparison with drawings of male nudes by Ludovico Carracci, *'if more rugged and even clumsy by comparison, Cavedone's stolid nudes are both more convincing as representations of brute force and more consistently abstract (and austerely so) in character.'*[4] A stylistically comparable drawing of a muscular male figure by Cavedone is in the Uffizi in Florence[5] and another is in the Nationalmuseum in Stockholm[6]; the latter is a study for an altarpiece of *The Temptation of San Anthony*, datable to c.1607, in the church of San Benedetto in Bologna.

The head on the verso of this drawing is a study for the woman holding a candle, with her face half in shadow, in Cavedone's painting of *The Denial of Saint Peter* (fig.2) in the Museo Davia Bargellini in Bologna[7]. The painting, whose earlier provenance remains unknown, has been variously dated to between 1616 and 1618 (by Giles and Renato Roli) and c.1625-1626 (by Emilio Negro and Nicosetta Roio). Laura Giles further suggests that the composition of the picture may have been inspired by a lost painting of the subject by Ludovico Carracci recorded by Malvasia, but of which no record of its appearance survives[8]. Other preparatory drawings by Cavedone for the Davia Bargellini painting include compositional studies on both sides of a sheet in the Uffizi[9] and a study of hands and drapery on the verso of a drawing in the Rijksmuseum in Amsterdam[10]. What may be a study for head of Saint Peter, albeit in reverse, is in the Royal Collection at Windsor Castle[11].

2.

verso

8
JACOPO CONFORTINI
Florence 1602-1672 Florence

Study of a Standing Male Nude: Saint Sebastian

Black chalk, with stumping, on buff paper.
419 x 243 mm. (16 1/2 x 9 5/8 in.)

PROVENANCE: Jacques Petithory, Paris (Lugt 4138), his mark stamped once on the recto and twice on the verso; Mathias Polakovits, Paris (Lugt 3561); Anonymous sale, New York, Sotheby's, 28 January 1998, lot 17; Private collection, Florida.

LITERATURE: Catherine Monbeig Goguel, 'Note sur Confortini', *Mitteilungen des Kunsthistorischen Institutes in Florenz*, 1977, p.109, fig.4.

The son and brother of painters, Jacopo Confortini is only rarely mentioned in contemporary sources, and has until recently remained a shadowy figure in the history of Florentine Seicento art. (The 17th century Florentine biographer Filippo Baldinucci, for example, did not include the artist in his *Notizie dei professori del disegno da Cimabue in qua*.) Confortini was a pupil of Giovanni da San Giovanni, and participated in the decoration of the Casino Mediceo at San Marco between 1621 and 1624 before his admission to the Accademia del Disegno in 1628, at the fairly late age of twenty-six. A year later he completed one of his first independent works, a *Madonna of the Rosary with Saints Dominic and Francis* for the church of San Michele in the town of Santa Maria a Piazza. Most of Confortini's surviving paintings are signed and dated, allowing the development of his style to be traced, and for several of these works preparatory drawings are known. In 1631 he completed two of his finest paintings; the lunette frescoes of *The Wedding Feast at Cana* and *Christ in the House of Simon* in the refectory of the Florentine convent of Santa Trinità. (The documents related to this commission refer to the artist as the '*Frate* Confortini', which would suggest that he had taken religious orders as a monk.) Confortini produced mainly religious works, intended for provincial churches throughout Tuscany. One of his last known works is a *Baptism of Christ*, dated 1667, in the church of Santo Stefano al Ponte in Florence.

Jacopo Confortini is much better known today as a draughtsman than as a painter, although his drawings have only recently been the subject of scholarly study. The artist's distinctive draughtsmanship was first examined and codified by Christel and Gunther Thiem and by Philip Pouncey in their studies of the artist's work, and it has only been over the past forty years that a small corpus of his drawings has been established. Confortini's extant drawings are all in black or red chalk (thus far no pen drawing has been securely attributed to the artist), and most are preparatory studies for his paintings.

A fine and characteristic example of Confortini's vigorous, confident draughtsmanship, the present sheet is unrelated to any surviving work by the artist. Nevertheless, like almost all of his drawings, this large sheet was almost certainly a study for a figure – probably a Saint Sebastian – in a painting or fresco. In its scale and finish, this drawing is typical of Confortini's practice of making preparatory studies for each of the individual figures in his paintings, a trait he shared with most Florentine artists of the period. Among stylistically comparable drawings in black chalk by the artist is a study for a figure of *Christ* in the collection of the National Galleries of Scotland in Edinburgh[2].

The French *marchand-amateur* Jacques Petithory (1929-1992) dealt in Old Master drawings from a stall at the Marché aux Puces in Paris from the mid-1950's onwards[2]. The present sheet was acquired from Petithory by the Parisian collector Paul Mathias Polakovits (1921-1987), who assembled a fine and varied collection of Old Master drawings, for the most part by French and Italian artists, over a period of about eighteen years.

9
GIOVANNI FRANCESCO BARBIERI, called IL GUERCINO
Cento 1591-1666 Bologna

Hercules

Pen and brown ink. Inscribed with the Casa Gennari numbering *12 Pr. Fo.* in brown ink at the lower left of the 18th century backing sheet. Inscribed (by the Earls of Gainsborough?) *Centaur* and numbered *28* in pencil on the backing sheet. Further numbered *4* and *119* in pencil on the backing sheet, and *C12* twice, in pen and pencil, on the reverse of the backing sheet.
183 x 170 mm. (7 1/4 x 6 5/8 in.)

PROVENANCE: The artist's nephews, Benedetto and Cesare Gennari (the 'Casa Gennari'), Bologna, and thence by descent to Carlo Gennari, Bologna; Possibly Francesco Forni, Bologna; Acquired with a large group of Guercino drawings in Bologna in c.1745 by John Bouverie, East Betchworth, Surrey; His sister, Anne Bouverie, London, until 1757; Her husband, John Hervey, until 1764; His son, Christopher Hervey, East Betchworth, Surrey, until 1786; His aunt, Elizabeth Bouverie, Barham Court, Teston, Kent, until 1798; By bequest to Sir Charles Middleton, later 1st Baron Barham, Barham Court, Kent, until 1813; His son-in-law, Sir Gerard Noel Noel, 2nd Baron Barham, until 1838; His son, Charles Noel, later 1st Earl of Gainsborough; Thence by descent to Charles Noel, 3rd Earl of Gainsborough, Exton Park, Oakham, Rutlandshire; Probably his sale, London, Christie's, 27 July 1922.

Giovanni Francesco Barbieri, known as Il Guercino ('*the squinter*') because he was cross-eyed, was among the most prolific draughtsmen of the 17th century in Italy. His preferred medium was pen and brown ink, although he also worked in red chalk, black chalk, and charcoal. The artist appears to have assiduously kept his drawings throughout his long career, and to have only parted with a few of them. Indeed, more drawings by Guercino survive today than by any other Italian artist of the period. On his death in 1666 all of the numerous surviving sheets in his studio passed to his nephews and heirs, the painters Benedetto and Cesare Gennari. Guercino's drawings – figural and compositional studies, landscapes, caricatures and genre scenes – have always been coveted by later collectors and connoisseurs. Indeed, the 18th century *amateur* Pierre-Jean Mariette noted of the artist that '*Ce peintre a outre cela une plume tout-à-faite séduisante*'. The largest extant group of drawings by Guercino is today in the Royal Collection at Windsor Castle; these were acquired from the Gennari family by King George III's librarian, Richatrd Dalton, between about 1758 and 1764.

A significant work of the artist's maturity, this previously unpublished drawing by Guercino is a preparatory study for his painting of *Hercules* (fig.1), painted in 1641 and today in the collection of Luigi Koelliker, Milan[1]. The painting was commissioned from Guercino by the collector Alessandro Argoli of Ferrara, who paid eighty *scudi* for the work when it was delivered to him on the 6th of March, 1642. A few months later the painting was gifted to Cardinal Francesco Barberini in Rome, where it is recorded by the end of July 1642. The *Hercules* remained in the Barberini collections, recorded in several family inventories, until the early 19th century. It was considered lost until its reappearance at auction in London in 2002[2].

Depicting Hercules wearing a lion-skin and with his club over his shoulder, this drawing, with its vigorous pen technique, provides a fine example of the '*gustosa facilità*' for which the Bolognese biographer and art historian Carlo Cesare Malvasia praised Guercino's drawings. As Nicholas Turner has written of the present sheet, the drawing '*accords perfectly with Guercino's emphatic pen-and-ink style of the 1640's. Such pen studies are characterized by their strong darks – as in the head and beard of Hercules and in the areas of shadow at his side, at the back of his left arm and in the lion-skin hanging down his back – as well as by the precise, delicately rendered areas of parallel hatching to indicate half-tones – as in his chest, under his right forearm and in the head of the lion.*'[3]

Comparing this drawing with the finished painting, Turner further observes that '*While the expression of Hercules's face and the position of his head, as well as the angle of his club, are much the same in both works, his arms are significantly different. In the painting, Guercino gave the figure a more expansive pose within the compositional space – bringing down the right forearm and taking the left elbow further back. In the drawing, however, the artist has explored the contrast between the alert expression of Hercules, the man of action, and the grizzled, lifeless face of the lion, its two useless front legs hanging down limply. This latter motif is absent from the painting and instead a back paw is hitched over Hercules's crooked left hand.*'[4]

Only one other drawing by Guercino may be related to the Koelliker painting; a drawing of Hercules with his club, drawn in black chalk, in the collection of the Ashmolean Museum in Oxford[5]. The Ashmolean drawing must predate the present sheet, which is closer in pose to the figure of Hercules in the final painting. In all likelihood, Guercino must have produced other studies for the painting, which no longer survive. Nicholas Turner has compared the present sheet, on stylistic grounds, with a series of pen drawings in the Royal Collection at Windsor Castle[6] for another half-length figure painted by Guercino in the 1640's; an *Atlas* of 1646, now in the Museo Bardini in Florence. The sequence of Atlas drawings at Windsor, as Turner notes, '*share many of the abbreviations of robust, male anatomy as seen here* [the present sheet], *and other features, such as the intensely drawn squiggles, superimposed one above the other, for hair. Light penetrates the tangle of lines to give a sense of fluffiness to the curls, except in the case of darkest shadow.*'[7]

This important drawing by Guercino, hitherto unknown and unpublished, retains its 18th century Bolognese mount with, at the lower right, a Casa Gennari inscription in ink and, next to it, a pencil numbering associated with the collection of the Earls of Gainsborough. This identifies the drawing as among a large and important group of studies by Guercino at one time in the Bouverie collection, described by one contemporary source as '*perhaps the finest collection of Guercino's drawings in England.*'[8] This group of several hundred drawings by Guercino was acquired in Bologna, around the middle of the 1740's, by the English collector John Bouverie (c.1723-1750), either directly from the artist's heirs, the Gennari family, or through their agent, the Bolognese art dealer Francesco Forni. Forni may also have been responsible for mounting the more important drawings by Guercino in the collection, in a manner akin to the way in which this drawing was presented.

1.

10

ORAZIO FIDANI

Florence 1610-c.1656 Florence

A Young Boy with his Arm Raised

Black and red chalk on blue paper. Laid down. Inscribed *Di Orazio fidani* in brown ink at the lower right. 190 x 145 mm. (7 1/2 x 5 3/4 in.)

PROVENANCE: Anonymous sale, London, Sotheby's, 21 November 1974, lot 80; Adolphe Stein, Paris, in 1977; Schröder und Liesewitz Kunsthandel, Bremen; Private collection, Bremen.

LITERATURE: Christel Thiem, *Florentiner Zeichner des Frühbarock*, Munich, 1977, p.397, no.202, pl.202; Jacob Bean, *17th Century Italian Drawings in The Metropolitan Museum of Art*, New York, 1979, p.140, under no.178; Marina Mojana, *Orazio Fidani*, Milan, 1996, pp.30-31, fig.25.

Among the most significant and talented of the many artists trained in the Florentine studio of Giovanni Bilivert, with whom he worked for around a dozen years, Orazio Fidani was a painter of religious, allegorical and literary subjects. He painted works for churches in Florence and elsewhere in Tuscany, and the contemporary Florentine biographer Filippo Baldinucci notes of Fidani that he also painted numerous canvases for Florentine collectors ('*infinite quadri in Firenze in casa di particolari cittadini*'). Relatively few paintings by the artist survive today, however. Among his paintings in Tuscan churches are *The Meeting at the Golden Gate* of 1643 in the church of San Francesco in Cortona and a *Miracle of San Frediano* of 1645 in the parish church at Cascina. He also painted several paintings and frescoes for the Certosa at Galluzzo, outside Florence. Fidani's *oeuvre* also includes several large easel pictures of scenes from Virgil's *Aeneid*, Ovid's *Metamorphoses*, Tasso's *Gerusalemme Liberata*, Ariosto's *Orlando Furioso*, and Guarini's *Il Pastor Fido*. One of his earliest paintings in this genre is an *Angelica and Medoro*, signed and dated 1634, which is today in the Uffizi.

1.

Only a very few autograph drawings by Orazio Fidani are known, and thus far just three have been securely related to extant paintings[1]. This drawing would appear to be a preparatory study for the angel at the top of Fidani's late altarpiece of *Tobias Healing His Father's Blindness* (fig.1), painted in 1654[2]. Commissioned from the artist by the Galli family for the confraternity of the Compagnia della Scala in Florence, the painting hung for some two hundred years in the entrance hall of the confraternity, and was frequently praised by critics and historians as one of the artist's finest works. With the suppression of the religious confraternities in the 19th century, the painting was transferred to the Uffizi in 1853, by which time it was in poor condition[3].

An identical pen inscription '*Di Orazio fidani*' appears on a study by Fidani of the head of a youth – also drawn in black and red chalk on blue paper – in the Metropolitan Museum of Art in New York[4], which is related to a painting of c.1645-1647.

actual size

11

FRANCESCO MAFFEI

Vicenza c.1605-1660 Padua

Recto: *A Draped Female Figure*
Verso: *Two Studies of Falling Male Nudes*

Pen and brown ink and two shades of brown wash. The verso in pen and grey ink and grey wash. Inscribed *Lattantio* and *Gambara* in brown ink at the top left and top right, and, in a different hand (Resta?), *bresciano* and *scol.o di / Giulio / Campi* in brown ink at the top left and top right. Further inscribed (by Resta) *era tra li donatimi dal S. Pier Antonio della Penna Cavalier / Servitissimo Perugino* at the bottom of the sheet. Numbered *l.107* in brown ink near the lower right of the sheet.
271 x 159 mm. (10 5/8 x 6 1/4 in.)

PROVENANCE: Pietro Antonio della Penna, Perugia; Given by him to Padre Sebastiano Resta, Rome (Lugt 2992a); Presented by Resta, as part of an album of drawings, to Monsignor Giovanni Matteo Marchetti, Arezzo, in 1698; By descent to his nephew, Cavaliere Orazio Marchetti da Pistoia; Sold in 1710 with the Resta collection of drawings, probably through John Talman, to John, Lord Somers, London (Lugt 2981), with the Resta-Somers number *l.107* at the lower right; Probably the Somers sale, London, Peter Motteaux, 16 May 1717; Pierre-Jean Mariette, Paris (Lugt 1852); Probably his sale, Paris, Hôtel d'Aligre, 15 November 1775- 30 January 1776, part of lot 421[1] (sold for 15 *livres*); Count Moritz von Fries, Vienna (Lugt 2903), his drystamp at the lower left; Galerie de Bayser, Paris, in 1991; Jak Katalan, New York; His sale, London, Sotheby's, 10 July 2002, lot 35; Private collection, France.

LITERATURE: Anon., *Father Resta's Remarks on the Drawings*, British Library MS Lansdowne 802, p.218 (as Lattanzio Gambara); Babette Bohn et al., *The Katalan Collection of Italian Drawings*, exhibition catalogue, Poughkeepsie and elsewhere, 1995, pp.108-111, no.46 (entry by W. Roger Rearick); Genevieve Warwick, *The Arts of Collecting: Padre Sebastiano Resta and the Market for Drawings in Early Modern Europe*, Cambridge, 2000, p.198, note 17.

EXHIBITED: Poughkeepsie, Vassar College, and elsewhere, *The Katalan Collection of Italian Drawings*, 1995-1996, no.46.

Francesco Maffei received his artistic training in his native city of Vicenza, where he was a pupil of Alessandro Maganza. To the early Mannerist influence of Maganza and such Venetian artists as Paolo Veronese and Jacopo Tintoretto was added, following a trip to Venice around 1638, that of such Baroque masters as Johann Liss, Bernardo Strozzi and Domenico Fetti. Maffei worked mainly in Vicenza, Rovigo, Brescia and Padua, where he spent his final years. He produced a large number of altarpieces and paintings of Biblical subjects, as well as allegorical compositions, and by the 1640's had developed into what one modern scholar has called '*possibly the most brilliant individual to mark seventeenth-century Venetian painting*'[2].

Only around thirty drawings by Maffei are known today, almost all of which are in pen and ink. As a draughtsman, his work has at times been confused with that of his teacher Maganza, and drawings by him have also been attributed to both Jacopo and Domenico Tintoretto and to Palma Giovane. Many of his drawings reflect something of what has been described as '*Maffei's loose, fantastic, bizarre, and often thrilling painting manner*'[3]. His drawings seem to have been highly regarded by his contemporaries, and are known to have been collected in his lifetime.

Neither side of this drawing may be definitively related to any surviving painting or fresco by Maffei. Nevertheless, the female figure on the recto of the sheet is of a type that appears in a number of works by the artist, such as the very large painting of *The Glorification of Giovanni Cavalli* of 1646 in the church

recto

of La Rotonda in Rovigo[4]. Perhaps the closest comparisons, however, are a series of mythological and allegorical female figures frescoed by Maffei between 1647 and 1648 for the Sala dell'Odeo of the Teatro Olimpico in Vicenza[5]. The frescoes, which are today in a poor state of preservation, share a theatricality of both costume and gesture with the figure depicted in the present sheet.

The studies of falling male nudes on the verso of the sheet are closely comparable to the muscular male figures in the artist's massive canvas of *The Fall of the Rebel Angels*, painted in 1656 for the church of San Michele in Vicenza and today in the Seminario Arcivescovile in the town of Venegono Inferiore, near Varese in Lombardy[6]. Indeed, the figures on the verso of this drawing may well be tentatively regarded as preliminary studies for the 1656 canvas, although similar nudes are also found among the drowning soldiers in Maffei's canvas of *The Passage of the Red Sea* in the Vicentine convent of Santa Lucia[7], also datable to the 1650's. Stylistic comparisons may be made with a group of drawings of similar male nudes by the artist, which are today in the collections of the Louvre[8], the Albertina in Vienna[9] and the Istituto Nazionale per la Grafica in Rome[10], as well as a double-sided sheet sold at auction in 2005 and 2009[11]. All four drawings were once attributed to Jacopo Tintoretto, and have been dated to the early part of Maffei's career, before about 1640. Another stylistically similar drawing by Maffei was acquired by the Ashmolean Museum in Oxford in 2002[12].

The present sheet has a long and interesting early provenance. According to Padre Resta's inscription at the bottom of the sheet, this drawing was given to him by Cavaliere Pietro Antonio della Penna of Perugia, a pupil of Salvator Rosa from whom Resta acquired at least one other drawing[13]. It was Padre Resta who attributed the sheet to the 16th century Brescian painter Lattanzio Gambara (c.1530-1573), and the drawing has retained this incorrect attribution for much of its subsequent history.

One of the leading collectors of drawings in the 17th century in Italy, the Oratorian priest Padre Sebastiano Resta (1635-1714) assembled a large and significant group of some 3,500 sheets, gathered into about thirty albums. At least nineteen of these albums, containing almost 2,500 drawings, were compiled by Resta for his patron and fellow collector Monsignor Giovanni Matteo Marchetti (1647-1704), Bishop of Arezzo from 1691 until his death. After Marchetti's death in 1704, the Resta albums were offered for sale by his heirs. They were eventually acquired in 1710 by John, Lord Somers (1651-1716), Lord Chancellor of England. (Somers also later obtained some albums directly from Resta himself in Rome.) The Resta albums were in England by 1711, but Somers soon decided to break up the albums and have the drawings remounted. Before doing so, however, he had fourteen original Resta volumes lettered from A to O, with each drawing within them numbered consecutively, together with the album letter, on the recto. On the present sheet, this so-called Resta-Somers number is the *I. 107* inscribed near the lower right corner[14].

The year after Somers' death in 1716, his drawings were sold at auction in London and dispersed. This drawing is next recorded in the famous collection of the Parisian connoisseur and collector Pierre-Jean Mariette (1694-1774). Mariette's enormous collection of over nine thousand drawings was dispersed at auction in Paris between November 1775 and January 1776. This drawing is probably that described in the Mariette sale catalogue as '*une Etude de femme drapée, au bistre*' by Lattanzio Gambara, and was sold, together with two other drawings attributed to the same artist, for fifteen *livres*. In the early years of the 19th century, the drawing entered the collection of the Viennese banker Count Moritz von Fries (1777-1826), who assembled a very fine collection of around 100,000 prints and drawings. However, financial difficulties forced him to sell much of his collection from 1820 onwards. The drawings were given to one of his creditors, a certain W. Mellish of London, and were soon dispersed.

A fine and interesting addition to the still small corpus of drawings by Maffei, the present sheet reveals something of the artist's distinctive and idiosyncratic draughtsmanship. As one scholar has noted, '*Francesco Maffei was certainly one of the most fascinating artistic personalities of the entire seventeenth century in northern Italy. Few if any matched his originality as a painter and, as one would expect, this applies equally to his draughtsmanship.*'[15]

verso

12
JAN FRANS VAN BLOEMEN, called L'ORRIZONTE
Antwerp 1662-1749 Rome

The Walls of the Colosseum, Rome

Brush and grey and brown wash, with framing lines in brown ink. Laid down. Signed(?) *Van Bloemen* in brown ink at the lower left and inscribed *Veduta del Coliseo* in brown ink at the lower centre of the sheet.
330 x 282 mm. (13 x 11 1/8 in.)

A pupil of his older brother, the landscape and animal painter Pieter van Bloemen, Jan Frans van Bloemen completed his apprenticeship in the studio of Anton Goubau in Antwerp. Accompanied by his brother, Jan Frans arrived in Rome in 1686, and both artists were soon admitted into the Schildersbent, the association of Netherlandish artists in Rome. Van Bloemen was to remain in Italy until his death in 1749, earning the admiration of his contemporaries, some of whom are said to have regarded him as the equal of Claude Lorraine and Gaspard Dughet, by whom he was strongly influenced. He soon gained the nickname '*Orrizonte*' (the Italian for 'horizon'), in honour of the seemingly limitless vistas in his landscapes. Van Bloemen's landscape paintings – occasionally enlivened with figures painted by artists such as Pompeo Batoni, Placido Costanzi or Carlo Maratta – proved very popular with aristocratic Roman collectors; Prince Camillo Pamphili commissioned a series of paintings from him in 1711, while the noble Colonna family apparently owned more than eighty pictures by the artist. He also sold many paintings to English noblemen visiting Rome on the Grand Tour. Despite his success, however, Van Bloemen was only admitted to the Accademia di San Luca in Rome in 1742, at the age of eighty.

Lione Pascoli, the artist's biographer, makes several references to Van Bloemen's numerous drawings of Rome and its surroundings. Nevertheless, by comparison with his paintings, relatively few drawings by the artist are known today[1]. Like many Dutch and Flemish artists in Rome before him, Van Bloemen made drawings of buildings and ruins in and around the city. His use of a combination of pen, brush and ink with gray or brown washes, seen to such fine effect in the present sheet, is akin to drawings of the same sites produced by some of his Netherlandish predecessors in Rome, such as Cornelis van Poelenburgh and Bartholomeus Breenbergh.

The ruins of the Colosseum had long been a popular subject for Dutch and Flemish artists in Rome, and Van Bloemen produced a number of paintings and drawings, as well as an etching, of the site. Chief among these are a pair of small paintings of the interior of the ruined structure, now in a private collection, which are thought to date from early in his stay in Rome[2]. A preparatory study, in black chalk alone, for one of these paintings is in the collection of the Museo di Roma in the Palazzo Braschi in Rome[3]. Stylistically comparable to the present sheet is a drawing of the ruins of a ruined amphitheatre – probably also the Colosseum – in the Devonshire collection at Chatsworth[4]. Two further drawings of the interior of the Colosseum by Van Bloemen are in the National Gallery of Scotland in Edinburgh[5], while an etching by the artist of another view of the interior of the amphitheatre is also known[6].

The signature or inscription on this drawing is identical to that found on a view of the Campo Vaccino in Rome, one of five drawings by Jan Frans van Bloemen formerly in the Van Regteren Altena collection in Amsterdam[7]. Two further drawings of Roman subjects in the Van Regteren Altena collection, one depicting the Arch of Gallienus and the other a relief on the Arch of Titus, may be compared stylistically with the drawing here exhibited[8].

13
CHRISTOPH LUDWIG AGRICOLA
Regensburg 1667-1719 Regensburg

Moonlit Landscape with a Ruined Tower by a Lake

Gouache on vellum, with framing lines in black ink. Inscribed *AGRICOLA* in black ink in the margin of the mount.
162 x 208 mm. (6 3/8 x 8 1/8 in.)

Relatively little is known of the artistic training and career of the late 17th century German painter Christoph Ludwig Agricola, who developed a form of atmospheric landscape painting that has been described as embodying '*an early expression of Baroque Romanticism in German painting.*'[1] He seems to have been largely self-taught, and his work was strongly influenced by the landscape paintings of the French artists Claude Lorraine, Gaspard Dughet and Nicolas Poussin. The compositions of his easel pictures favoured landscapes with unusual light effects, such as twilight or nighttime scenes, or the darkness of the sky before a storm. Agricola was active mainly in Augsburg, and also spent time in England, Holland, France and Italy, particularly in Rome and Naples, where he lived for some time. Around 1712 he worked in Venice, where he painted several works for Zaccaria Sagredo. As a draughtsman, Agricola also produced a significant number of gouaches of natural history subjects, notably a series of fine studies of birds, executed on vellum. Among his pupils was the landscape painter Johann Alexander Thiele. Paintings by Agricola are today in several German museums, notably in Braunschweig, Kassel and Schwerin, while the result of his years of working in Italy has meant that paintings by the artist are in the collections of the Palazzo Pitti in Florence and museums in Naples, Turin and Bologna.

The 19th century art historian Gustav Waagen noted of Agricola that '*He formed himself as a landscape-painter chiefly by the simple study of nature when travelling in the south, and, namely, in Italy. But in his feeling for lines, and in the lighting of his pictures, we recognise the influence of Nicolas Poussin. Ruins of ancient buildings also form, as with Poussin, an important feature in his pictures; while his favourite figures for the foreground are men in oriental costumes. He was a good draughtsman, loved decided and warm lighting, and has a broad and masterly brush.*'[2] A more recent scholar has further commented that '*Agricola introduced the spirit of Elsheimer into the pictorial language of the eighteenth century, motivated not so much by a desire to imitate as by his predilection for night pieces, rainbows, light effects…Agricola employs open brushwork…and this innovation in handling is another feature that links his art with that of the eighteenth century.*'[3]

14

ROSALBA CARRIERA

Venice 1673-1757 Venice

The Virgin in Prayer

Pastel on paper, laid down on linen.
251 x 198 mm. (9 7/8 x 7 3/4 in.)

PROVENANCE: Private collection, London.

LITERATURE: Annalisa Scarpa, *Omaggio a Rosalba Carriera: Miniature e Pastelli nelle collezioni private*, Venice, 1997, p.34 (where dated after 1723); Neil Jeffares, *Dictionary of pastellists before 1800* [online edition], p.24.

The Venetian artist Rosalba Carriera is thought to have been a pupil of Giuseppe Diamantini and may also have studied with Federico Bencovich; she also trained with the miniature painter Padre Felice Ramelli. Her early work consisted mainly of miniature portraits on ivory - serving either to decorate the lids of snuff boxes or as independent works of art in their own right – which brought her to the attention of a number of important foreign visitors to Italy. Admitted as a '*pittrice e miniatrice veneziana*' into the Academia di San Luca in Rome in 1705, she presented as her reception piece a miniature of *A Girl with a Dove*, which was greatly admired by the Accademia's director, Carlo Maratta. Carriera's early miniatures tended towards mythological or allegorical depictions of women or scenes of women at leisure, and, at least in the early part of her career, she produced relatively few portraits of men. Around 1704 Carriera began to complement her work as a miniature painter with the pastel portraits on which much of her current reputation rests. Indeed, she may be said to have pioneered the use of the pastel medium for portraiture. From the second decade of the 18th century onwards her pastel portraits took on a more subtle tonality, with delicate colours and a greater interest in the characterization of her sitters. Her commissioned pastel portraits of this period, while often of such grand personalities as King Augustus II of Poland, retain a degree of intimacy and informality that adds to their charm.

Carriera worked for a large group of clients in Venice and, further afield, for patrons in France, England, Germany and Scandinavia. In 1720 she was invited to Paris by the collector and connoisseur Pierre Crozat. She spent just over a year in France, achieving great success and enjoying considerable acclaim. Admitted into the Académie Royale in 1720, she counted among her patrons prominent figures at court (she produced several portraits of Louis XV as a boy, both in pastel and in miniature) and members of the French aristocracy. She was friendly with many of the leading artists of the day, and was strongly influenced by Antoine Watteau. Later in her career she produced fewer miniatures, and after her stay in Paris pastel drawings came to dominate her output. On her return to Italy her reputation as the leading pastellist in the country only blossomed, and among her many patrons was Consul Joseph Smith, many of whose purchases were later acquired for the Royal Collection by George III. Another significant patron was Friedrich-Augustus II, Elector of Saxony, who commissioned from Carriera a painted series of the *Four Elements*, and who eventually formed one of the largest collections of her work. Indeed, a room in his palace in Dresden hung with over 150 pastel drawings by the artist, assembled for the Elector by the collector Francesco Algarotti, was regarded as one of the finest sights in the city.

Religious subjects are rare in Rosalba Carriera's oeuvre, although she did receive commissions for several depictions of both the Virgin and Mary Magdalene for the gallery at Dresden; several of these are today in the collection of the Gemäldegalerie in Dresden[1]. The handful of pastel drawings of the Virgin that Carriera produced, of which the present example is one of the finest, display the distinct influence of such 16th century painters as Correggio, whose work she greatly admired. While the artist often repeated her compositions, no other variant of this particular subject is known. Among comparable works by Carriera is a large pastel of *The Virgin* in the collection of the Museo di Ca' Rezzonico in Venice[2].

15
GIOVANNI BATTISTA TIEPOLO
Venice 1696-1770 Madrid

A Caricature of a Man seen from Behind, with a Sword, Wearing a Cape and a Tricorne Hat

Pen and brown ink and brown wash. The corners of the sheet cut.
177 x 112 mm. (7 x 4 3/8 in.)

PROVENANCE: Possibly the Conti Valmarana, Vicenza; Possibly Paul Wallraf, Paris and London; Possibly Stephen Spector, New York; Possibly the anonymous sale, London, Christie's, 25 March 1963, lot 325 ('*Caricature of a Man, standing, seen from behind, in tricorne hat, wig, short-skirted coat and sword, pen and black ink, grey wash, 6 3/4 in. by 4 1/2 in.*'), bt. Lucas for 180 gns.

It is thought that caricatures by Giambattista and Domenico Tiepolo once made up at least three albums. Two of these abums, containing '*an ample collection of humorous drawings by Tiepolo*' ('*una copiosa collezione di disegni umoristici del Tiepolo*'), are recorded in the collection of Count Bernardino Corniani degli Algarotti in Venice in 1754[1]. A further album of 106 drawings, entitled *Tomo terzo di caricature* and also possibly from the Algarotti-Corniani collection, was acquired by the bookseller John Grant in Edinburgh in 1925 and sold by him to the collector Arthur Kay; that album seems to have remained intact until it was broken up and sold at auction in London in 1943. Assuming that there was a *Tomo primo* and a *Tomo secondo*, and a roughly equal number of drawings in all three albums, it may be determined that there must have been some three hundred of these caricatures. Around two hundred examples survive today, most of which are by Giambattista Tiepolo. They must have remained in the family studio after the elder Tiepolo's death, since several were adapted by Domenico for figures in his late, finished drawings.

Giambattista Tiepolo's caricatures have generally been dated to his last Venetian period, following his return from Würzburg in 1753, and before his departure for Spain in 1762. These drawings, in the words of one author, '*call for no elaborate explanations – they are so simple and direct they speak for themselves. I do not fancy that they served any directly useful purpose or that they were ever intended as notes or sketches for larger or more important undertakings...They are the fruit of the artist's leisure hours, the work of a man for whom the act of drawing was always the source of the keenest of pleasures...they are the work of a man who was the most gifted artist of his generation and are the outcome of that same calligraphic skill and acute observation that contributed so largely to the success of his major achievements.*'[2]

In these charming works, Tiepolo tended not to introduce the unsympathetic and often malicious inferences typical of the caricatures of earlier artists such as Annibale Carracci, Pier Francesco Mola and Guercino. A recent scholar has noted that '*Often a Tiepolo caricature will evoke a kindly smile; at other times, compassion or curiosity. Whatever the response, however, the artist's most poignant images are to be found among his caricatures. The compromise between style, license, and observation which they represent opened caricature fleetingly to a new expressiveness, a glimpse of a loftier mode of feeling.*'[3] As another modern scholar has written of this type of lively caricature, '*Tiepolo did not represent specific people but rendered generalized types that must have been immediately recognizable to contemporaries. Their gestures are minimal, the details of their clothes are understated, and indications of setting are scant. Here, even their faces are not shown, yet enough is communicated by their physiques, shoulders, stances, and costumes to distinguish types.*'[4]

The present sheet may be presumed to have originated in the collection of the Conti Valmarana of Vicenza, which included a large number of Tiepolo caricatures[5]. The drawings associated with the Valmarana collection are, for the most part, depictions of single figures, with most seen from the back. Almost all have cut corners, which suggests that they were once pasted into the albums. Some thirty-two of the caricatures from the Valmarana collection were acquired at an unknown date before 1959 by the dealer and collector Paul Wallraf (1897-1981)[6].

actual size

16
SICILIAN SCHOOL
Late 18th Century

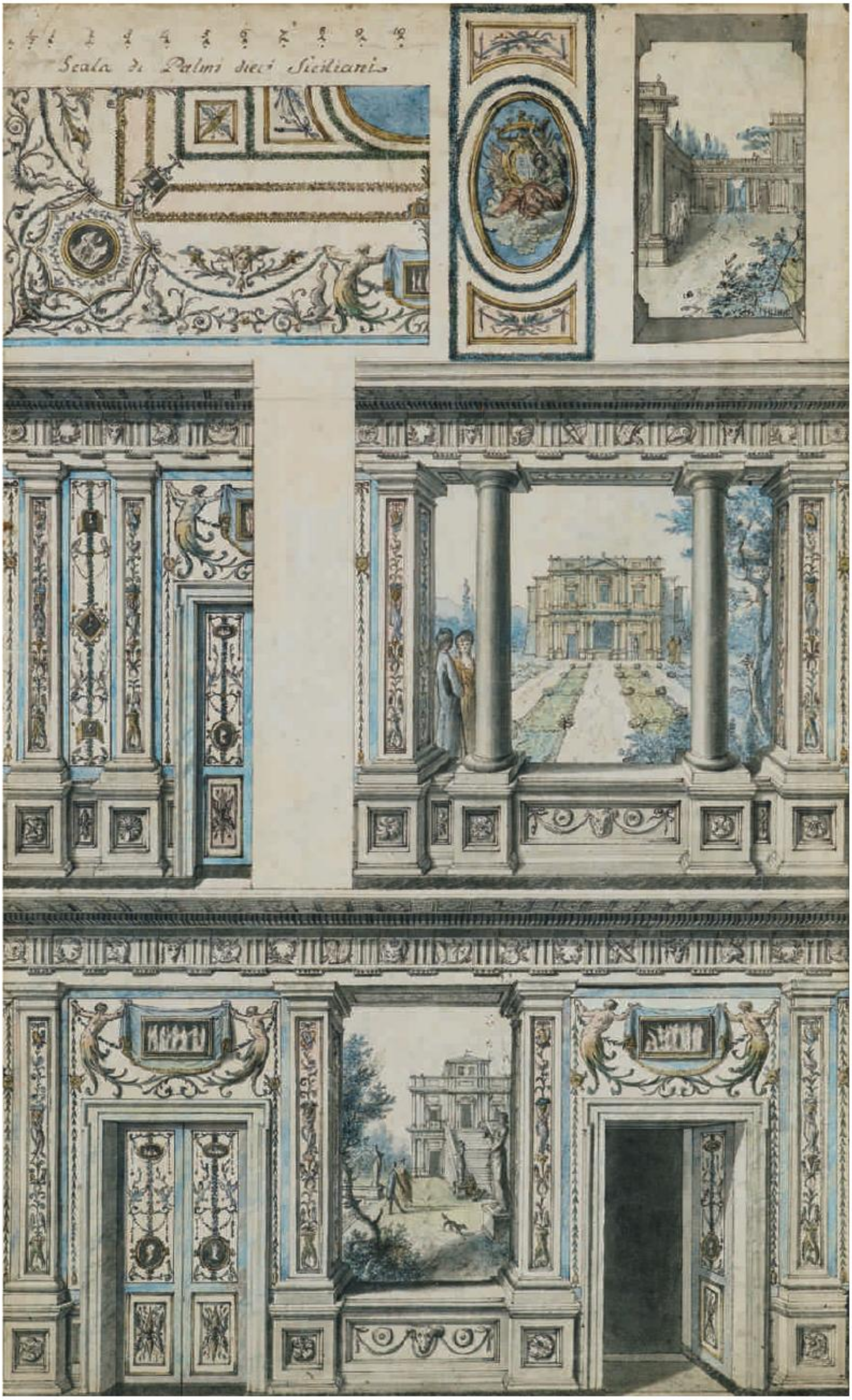
Designs for a Trompe l'Oeil *Wall Decoration*

Watercolour, pen and grey ink and grey wash. Inscribed with a scale labeled *Scala di Palmi dieci Siciliani*, in brown ink over pencil, at the upper left.
472 x 288 mm. (18 5/8 x 11 1/4 in.)

PROVENANCE: Anonymous sale, London, Sotheby's, 22 April 1998, lot 336 (as Italian School, 18th Century); P. & D. Colnaghi, London, in 1998; Private collection, Florida.

Attributions to the Sicilian architects Andrea Giganti (1737-1878) or Elia Interguglielmi (1746-1835) have been tentatively suggested.

detail (actual size)


Scala di Palmi dieci Siciliani

17
HENDRIK MEYER
Amsterdam 1744-1793 London

Harvesters Resting Beneath a Tree in a Farmyard

Pen and grey ink and grey wash, over an underdrawing in black chalk, with framing lines in black ink. Signed and dated *H^K: Meyer. inv et fecit / 1783* in black ink on the verso.
232 x 292 mm. (9 1/8 x 11 1/2 in.)

PROVENANCE: Anonymous sale, Amsterdam, Christie's, 12 November 1990, lot 201; Jiles Boon, Rhoon, nr. Rotterdam; Thence by descent until 2011.

Active as a painter, decorator, draughtsman and printmaker, Hendrik Meyer (or Meijer) the Younger was admitted to the Drawing Academy in Amsterdam in 1764, at the age of twenty. Four years later he settled in Haarlem. Meyer made a specialty of large-scale mural paintings, and in 1764 established a *behangelfabriek* – a workshop that produced decorative wall paintings for interiors – in Haarlem. He became a member of the artist's guild in 1769 and not long afterwards of the Haarlem Drawing Academy, of which he served as director in 1772. Around 1774 he travelled to England in the company of his fellow artist Wijbrand Hendriks, a trip which inspired both artists to work in watercolours. On his return to Holland Meyer lived and worked in Leiden and Amsterdam. Sometime after 1779, however, he returned to London, where he seems to have worked for the remainder of his career, and where in collaboration with Timothy Sheldrake he produced a series of a dozen soft-ground etchings of landscape subjects. Among his pupils were Egbert van Drielst and Leendert Overbeck.

Meyer was a prolific draughtsman, producing landscapes and city views in black chalk, ink, watercolour and gouache, which are notable for their fine detail and meticulous technique. Several of his finished drawings took the form of series of months of the year, and these were, like those of Jacob Cats, especially popular with collectors. Meyer's landscapes are almost always imaginary, however, and their somewhat contrived compositions engendered a certain amount of criticism in the later years of the artist's career. Drawings by Hendrik Meyer are today in the collections of the Boijmans van Beuningen Museum in Rotterdam, the Teylers Museum in Haarlem, the Fries Museum in Leeuwarden and the Royal Museum of Fine Arts in Brussels, as well as the Albertina in Vienna, the Städel in Frankfurt, the Pushkin Museum in Moscow, the J. Paul Getty Museum in Los Angeles, and elsewhere.

Drawn with fine strokes of pen and grey ink, the present sheet is an excellent example of the refined draughtsmanship for which Meyer was known. Signed in full (*H^K: Meyer. inv et fecit*) on the verso and dated 1783, this delightful genre scene was almost certainly intended as a collector's drawing; an independent, finished work of art.

Jiles (known as Jelle) Boon (1916-2009) was a passionate collector of Dutch paintings, drawings and prints, as well as 18th century glassware and silver, ceramics and antiques.

18

PANCRACE BESSA

Paris 1772-1846 Ecouen

Drawing for the Herbier général de l'amateur*: A Violet Passion Flower (*Passiflora violacea*)*

Watercolour and gouache, over a pencil underdrawing, heightened with gum arabic, on vellum. Signed *P. Bessa* in brown ink in the lower left margin.
268 x 193 mm. (10 1/2 x 7 5/8 in.) [sheet]

PROVENANCE: Part of the complete set of drawings by Pancrace Bessa for the *Herbier général de l'amateur*, commissioned from the artist by Charles X, King of France; Presented by Charles X to his daughter-in-law, the Duchesse de Berri, in 1826; By descent to her sister, Teresa Cristina, later Empress Consort of Brazil, Rio de Janeiro; Given to João Barbosa Rodrigues, Rio de Janeiro; By descent to his widow, until sold at auction in Brazil in c.1922; Paulo Campos-Porto, Rio de Janeiro; His sale, Beverly Hills, Lewis S. Hart Gallery, 17 November 1947.

LITERATURE: Jean-Claude-Michel Mordant de Launay and Jean-Louis-Auguste Loiseleur-Deslongchamps, *Herbier général de l'amateur, contenant la description, l'histoire, les propriétés et la culture des végétaux utiles et agréables*, Vol.VII, Paris, 1824, pl.499.

EXHIBITED: Rio de Janeiro, Botanical Gardens, June 1946; Boston, American Association for the Advancement of Science, December 1946; San Francisco, M. H. de Young Memorial Museum, 1947; New York, New York Botanical Garden, 1947.

ENGRAVED: By Pierre François Barrois for the *Herbier général de l'amateur*.

One the leading painters of flowers and fruit in the first half of the 19th century in France, Pancrace Bessa was a pupil of the engraver Gerard van Spaendonck. He was also influenced by the work of his older contemporary, Pierre-Joseph Redouté, with whom he also studied (one of only a handful of men to do so, as Redouté's pupils were mostly women). Bessa probably accompanied Redouté as part of Napoleon's expedition to Egypt in 1798, and later collaborated with him on the illustrations for François-André Michaux's *Arbres forestiers de l'Amérique septentrionale*, published between 1810 and 1813, and Aimé Bonpland's *Description des plantes rares cultivées à Malmaison et à Navarre*, which appeared in 1813. As highly regarded in his day as both van Spaendonck and Redouté, Bessa was, however, less prolific than either. Nevertheless, as one contemporary writer noted, '*So far as flower and fruit pieces are concerned, there seems to be a strong competition between Redouté and Bessa, being both equally talented, hard-working and successful.*'[1] Bessa enjoyed the patronage and protection of the Duchesse de Berri, to whom he was appointed flower painter and drawing master in 1820. In 1823 he was commissioned by the Muséum d'Histoire Naturelle to produce studies of flowers on vellum, succeeding Redouté in this role. Bessa exhibited at the Salons between 1806 and 1831, when he retired to Ecouen.

This and the following watercolour are part of Bessa's most important commission; a series of 572 watercolours on vellum for the most significant French flower periodical of the day, Mordant de Launay and Loiseleur-Deslongchamps's *Herbier général de l'amateur*. Commissioned by Charles X, King of France, and published in eight volumes, the project was begun in 1816 and the artist worked on the series until 1827. Bessa's beautiful watercolours were superbly reproduced for the book, in the form of hand-coloured engravings by various printmakers, led by Pierre François Barrois (b.1788).

A tendril-climbing vine, the violet passion flower, or *Passiflora violacea*, is characterized by deep pink or purple flowers and dark purple or white centres. It is a cross of a blue passion flower (*Passiflora caerulea*) and a red passion flower (*Passiflora racimosa*), and was obtained in 1824 by Jean-Louis-Auguste Loiseleur-Deslongchamps, a French botanist who edited the later volumes of the *Herbier général de l'amateur*.

19
PANCRACE BESSA
Paris 1772-1846 Ecouen

Drawing for the Herbier général de l'amateur*: A Duchess of Gloucester's Geranium (*Pelargonium solubile*)*

Watercolour and gouache, over a pencil underdrawing, heightened with gum arabic, on vellum. Signed *P. Bessa* in brown ink in the lower left margin.
268 x 193 mm. (10 1/2 x 7 5/8 in.) [sheet]

PROVENANCE: Part of the complete set of drawings by Pancrace Bessa for the *Herbier général de l'amateur*, commissioned from the artist by Charles X, King of France; Presented by Charles X to his daughter-in-law, the Duchesse de Berri, in 1826; By descent to her sister, Teresa Cristina, later Empress Consort of Brazil, Rio de Janeiro; Given to João Barbosa Rodrigues, Rio de Janeiro; By descent to his widow, until sold at auction in Brazil in c.1922; Paulo Campos-Porto, Rio de Janeiro; His sale, Beverly Hills, Lewis S. Hart Gallery, 17 November 1947.

LITERATURE: Jean-Claude-Michel Mordant de Launay and Jean-Louis-Auguste Loiseleur-Deslongchamps, *Herbier général de l'amateur, contenant la description, l'histoire, les propriétés et la culture des végétaux utiles et agréables*, Vol.VII, Paris, 1824, pl.498.

EXHIBITED: Rio de Janeiro, Botanical Gardens, June 1946; Boston, American Association for the Advancement of Science, December 1946; San Francisco, M. H. de Young Memorial Museum, 1947; New York, The New York Botanical Garden, 1947.

ENGRAVED: By Pierre François Barrois for the *Herbier général de l'amateur*.

Pancrace Bessa's original watercolours for the *Herbier général de l'amateur* remained together for over 120 years. In 1826 the entire series of drawings on vellum was given by King Charles X (1757-1836) to his daughter-in-law, the Duchesse de Berri, born Princess Caroline of Naples and Sicily (1798-1870). They in turn passed to her sister, Princess Teresa Cristina of the Two Sicilies (1822-1889), wife and consort of the Emperor of Brazil, Dom Pedro II. Around 1890, the watercolours were given by Dom Pedro to the newly appointed director of the Botanic Garden of Rio de Janeiro, the botanist João Barbosa Rodrigues (1842-1909). They eventually passed to Paulo de Campos-Porto (1889-1968), the grandson (by marriage) of Barbosa Rodrigues and also at one time the director of Botanic Garden in Rio, where the drawings were exhibited in the summer of 1946. Bessa's watercolours for the *Herbier général de l'amateur* were also shown as a group in exhibitions held in Boston, San Francisco and New York between 1946 and 1947, before finally being dispersed at auction in November 1947. Forty-six watercolours by Bessa for the *Herbier général de l'amateur* are today in the Muséum national d'Histoire naturelle in Paris. Other drawings on vellum for the *Herbier général*, with the same provenance as the present sheet, are in the collections of the Morgan Library and Museum in New York[1], the Fitzwilliam Museum in Cambridge, the Royal Horticultural Society in London, and elsewhere.

Also known as the Duchess of Gloucester's geranium, the *Pelargonium solubile* was given its name by the 19th century English botanist Robert Sweet, who noticed that water dissolves the colour of the plant's pale pink flowers. As Sweet wrote, '*This beautiful plant is known in many of our collections by the title of the Duchess of Gloucester's Geranium: we have named it from the curious circumstance of water dissolving the colour of its petals, a circumstance which we first observed in a plant which had been watered over the flowers in the greenhouse, and have often noticed it since, in plants out of doors, after a shower of rain, or watering over head: we have likewise noticed the same effect in some other kinds of nearly the same colours, but in a less degree…it is a robust and free-growing plant, continues in flower a great part of the year, and will thrive in any tolerably good soil.*'[2] The description of this plant in the *Herbier général de l'amateur* is taken largely from the first volume of Sweet's *Geraniaceae*, published in London two years earlier.

P. Bessa.

20
Attributed to ANNE-LOUIS GIRODET DE ROUSSY-TRIOSON
Montargis 1767-1824 Paris

A Standing Nude Woman Holding Her Left Breast

Black chalk, with stumping, on buff paper.
462 x 356 mm. (18 1/8 x 14 in.)

PROVENANCE: Anonymous sale, London, Christie's, 7 July 1998, lot 258; P. & D. Colnaghi, in 1999; Mrs. John (Dodie) Rosekrans, Venice and San Francisco; Thence by descent until 2011.

LITERATURE: Julia Lloyd Williams, *Rembrandt's Women*, exhibition catalogue, Edinburgh and London, 2001, p.256, under no.71, note 10.

One of the principal history painters of the Napoleonic era, Anne-Louis Girodet was a pupil of Jacques-Louis David before winning the Prix de Rome on his third attempt in 1789. He was in Italy between 1790 and 1795, sending back to Paris his first submission to the Salon in 1793, *The Sleep of Endymion* now in the Louvre. It was first and foremost as a history painter that Girodet established his reputation, and in 1810 he was awarded a prize for the finest history painting of the past decade, the *premier prix du concours décennal*. Several of his finest works were of Napoleonic subjects, including the *Ossian Receiving the Shades of the French Heroes* of 1801, commissioned by Napoleon for Malmaison. After 1810, however, he produced only a handful of history paintings, preferring instead to concentrate on portraiture. An accomplished writer and poet, Girodet worked with the publisher Pierre Didot, providing illustrations for editions of Virgil, Racine and Anacreon, and the posthumous sale of the contents of his studio in 1825 included a large number of drawings for book illustrations and engravings.

The languid pose of the figure in this large and striking drawing is a characteristic of Girodet's female nudes[1]. Similar figures appear elsewhere in the artist's *oeuvre*, notably in a *Danae* painted in 1798 for a *hôtel particulier* in Paris and today in the Museum der Bildenden Kunst in Leipzig[2] and, in particular, a late painting of *Pygmalion and Galatea* (fig. 1), exhibited at the Salon of 1819 and now in the Louvre[3], in which the female figure is holding her breast in a similar way. Although a number of preparatory drawings for the figure of Galatea are recorded in the catalogue of the posthumous Girodet studio sale in April 1825, only a handful are known today. Two of these studies are closely comparable to the present sheet in style and handling; a black chalk drawing of Galatea in the Museu Nacional de Arte Antiga in Lisbon[4] and a large study of the same figure, accompanied by Cupid, in a New York private collection[5].

1.

Parallels may also be found in other drawings by Girodet of mythological or allegorical subjects, such as preparatory drawing for a figure of *Autumn* painted in 1814 for the Chateau of Compiègne, known through a counterproof in the Musée Girodet in Montargis[6], or a rapid sketch for a composition of *Pandora*, also in the Musée Girodet, which includes a similar standing figure in the centre of the sheet[7]. The present figure is also akin to the posed nude model in a drawing of a scene from antiquity depicting an artist in his studio, which was attributed to Girodet when on the Paris art market in 1972[8]. Finally, it may be noted that a distinct resemblance in facial type is also found between the present sheet and a painting on porcelain of the *Head of the Virgin*, executed in 1834 by Athénaïs Paulinier after a design by Girodet, which is today in a private collection[9].

21
SAMUEL JACKSON
Bristol 1794-1869 Clifton

A Scene in the West Indies

Watercolour over an underdrawing in pencil, heightened with bodycolour, with stopping out.
555 x 850 mm. (21 7/8 x 33 1/2 in.)

PROVENANCE: Charles Theobald Maud, Hampton Manor, Bath[1]; His sale, London, Christie's, 17 June 1853, lot 89 ('*scene in the West Indies*'), bt. Shirley for £9; Anonymous sale, London, Christie's, 10 July 1990, lot 143; Private collection, Channel Islands.

EXHIBITED: London, Society of Painters in Water-Colours, 1828, no.50 (as '*A Composition of the Natural Scenery of the West Indies, in which the Silk-Cotton, and Mountain-Cabbage Trees, are introduced*'), priced at 35 gns.

The son of a merchant, Samuel Jackson lived and worked in Bristol for most of his life. Encouraged by his friend Francis Danby to take up the practice of watercolour, he worked mainly in and around Bristol and the Avon valley, producing his earliest watercolours in 1822. He exhibited for the first time at the Society of Painters in Water-Colours in London in 1823, and was elected an Associate of the Society the following year. Danby remained a close friend, and had a considerable influence on Jackson's watercolour technique, particularly in his early years. Jackson undertook sketching tours of Devon, the Lake District, Scotland and, in particular, Wales, exhibiting numerous Welsh views in the 1830's and 1840's. He also made two trips through Switzerland, in 1855 and 1858, which accounted for many of the watercolours he showed at the Bristol Fine Arts Academy in his later years. Jackson worked as a drawing master in Bristol from 1826 until his death, and in 1833 founded a weekly sketching club that brought together a number of local artists. In 1849 he was a founder member of the Bristol Fine Arts Academy, where he exhibited a large number of works following his resignation from the Old Water-Colour Society in 1848.

Bristol was for many years an important commercial port in the West Indies trade, and Samuel Jackson was able to spend a few months in the islands of the Greater and Lesser Antilles, possibly for health reasons, in 1827. He produced a number of watercolours based on his sketches from this journey, including views of Trinidad, Tobago and St. Vincent, several of which were exhibited in London between 1828 and 1845. This very large and impressive sheet was exhibited at the Society of Painters in Water-Colours in London in 1828, with the full title '*A Composition of the Natural Scenery of the West Indies, in which the Silk-Cotton, and Mountain-Cabbage Trees, are introduced*'. The large tree at the left is a kapok or silk-cotton tree (*Ceiba pentandra*), while the palm tree in the right distance was known as a cabbage palm or Caribbean Royal Palm (*Roystonea oleracea*). The annual exhibitions of the Society of Painters in Water-Colours (known generally as the Old Water-Colour Society) were, for the most part, devoted to highly finished watercolour paintings, often on a large scale. Samuel Jackson joined the Society in 1823 and exhibited there regularly until 1848. As has been noted of the works sent by Jackson to be exhibited in London, of which the present sheet is a particularly fine and impressive example, '*His forty-eight exhibits at the Society reveal his metropolitan ambitions as well as emphasising the status of the watercolour medium. All the watercolours were now close-framed in heavy and ornate gilt frames and were conceived in conscious rivalry to oil paintings.*'[2]

Two comparable large exhibition watercolours shown by Jackson at the Old Water-Colour Society are today in the collection of the Bristol City Museums and Art Gallery. *Composition: Hunters Resting after the Chase* was executed the year before the present sheet, in 1827[3], while *Composition: A Land of Dreams*, was painted and exhibited in 1830[4]. Other known drawings and watercolours of West Indian views by Jackson include *The Pitch Lake on the Island of Trinidad*, exhibited at the Old Water-Colour Society in 1831[5], as well as a *View in Jamaica* in the Bristol City Museums and Art Gallery[6].

22
JEAN-BAPTISTE-CAMILLE COROT
Paris 1796-1875 Ville d'Avray

A Village Church

Pencil, with framing lines in pencil. Stamped with the *vente* stamp (Lugt 460a) in red ink at the lower right.
182 x 113 mm. (7 1/8 x 4 3/8 in.)

PROVENANCE: The *vente* Corot, Paris, Hôtel Drouot, 26 May 1875 onwards; Dr. Georges Viau, Paris; Paul Cassirer, Amsterdam, in 1938; Franz Koenigs, Haarlem; By descent to Mr. and Mrs. van der Waals-Koenigs, Heemstede, by 1964; Thence by descent in the Koenigs family until 2001; Koenigs sale, New York, Sotheby's, 23 January 2001, lot 43; Private collection, Florida.

EXHIBITED: Amsterdam, Paul Cassirer & Co., *Fransche Meesters uit de XIXe eeuw: Teekeningen, Aquarellen, Pastels*, July-August 1938, no.33.

Although Camille Corot's drawings received relatively little critical attention in his lifetime, the artist laid great store by them, once noting that '*Le dessin est la confidence de l'artiste*' ('*Drawing is the artist's intimate side*'). He is also known to have said that '*To my mind the two things of most importance are to make a concentrated study of the drawing and the values.*'[1] Around a thousand drawings by Corot are known today, ranging from rapid working sketches to large, atmospheric landscape drawings. As Peter Galassi has noted, '*The range and versatility of Corot's drawings is a sign of their function. For Corot the drawing was never an end in itself; it was part of a continuous process of experiment and revision. This was true even when a series of drawings did not lead to the implied climax of an oil study.*'[2] Corot's early drawings are characterized by a spare, precise linearity, restrained landscape compositions and the use of a fine pen or a sharp lead pencil. (As the artist later recalled, '*In those days I had wonderful pencils! They never broke; they were more likely to tear the paper.*'[3]) Around 1850, however, he began to prefer charcoal and chalk for his drawings, creating greater tonal effects in his landscape studies, which are darker and more atmospheric. A large number of drawings by Corot were preserved by the scholars Alfred Robaut and Etienne Moreau-Nélaton and are today in the Louvre.

This pencil study of a small village church, like many of his drawings, is unrelated to any painting by Corot. It may be dated on stylistic grounds to the 1830's or early 1840's, a period when the artist was particularly interested in the study of architecture. (This may reflect the influence of the painter and architect Pierre-Achille Poirot, whom Corot had met in Italy and with whom he travelled to Chartres and Normandy in the summer of 1830.) Corot produced a number of stylistically comparable pencil drawings of churches during this period, although most are of much grander buildings, such a study of *Chartres Cathedral* in the Louvre[4], which was used for a painting of 1830, and a drawing of *The Apse of a Church in Caen* of 1830, also in the Louvre[5].

The present sheet was included in the posthumous sale of the contents of Corot's studio in 1875. It is then recorded in the collection of Dr. Georges Viau (1855-1939), a successful dentist and a prominent collector who also owned several paintings by Corot. The drawing later entered the outstanding collection of drawings assembled by the German banker Franz Koenigs (1881-1941). One of the foremost drawings collectors of the first half of the 20th century, Koenigs owned some 2,600 Old Master and 19th century drawings, for the most part acquired in the 1920's and early 1930's. Much of the Koenigs collection is today in the Boijmans Van Beuningen Museum in Rotterdam, while around three hundred drawings are in the Pushkin State Museum in Moscow. However, Koenigs retained a smaller group of drawings, including the present sheet, in a 'Second Collection' that remained with his descendants until 2001.

The attribution of this drawing has been confirmed by Martin Dieterle, and it will be included in the forthcoming *catalogue raisonné* of Corot's drawings.

actual size

23
PIERRE-ETIENNE-THÉODORE ROUSSEAU
Paris 1812-1867 Barbizon

Landscape with the Bridge and Château of Blois in Fog

Watercolour. Inscribed *Joigny R. f^bg St. Denis 16 / 9 fevrier*(?) in pencil on the verso.
153 x 283 mm (6 x 11 1/8 in.)

PROVENANCE: The posthumous *vente* Rousseau, Paris, 27-30 April 1868, with the *vente* stamp (Lugt 2436) at the lower left, probably as lot 94 (as *Le Château de Chambord*); Anonymous sale, Paris, Hôtel Drouot, 17 June 1994, lot 44; Anonymous sale, Paris, Hôtel Drouot, 29 March 2000, lot 199; P. & D. Colnaghi, London, in 2001; Private collection, New York.

LITERATURE: Michel Schulman, *Théodore Rousseau: Catalogue raisonné de l'oeuvre graphique*, Paris, 1997, p.129, no.143 (as *Bords de Loire*), where dated 1834-1835.

Following his Salon debut in 1831, Théodore Rousseau travelled throughout Normandy, working alongside Paul Huet, who was to become a particular inspiration to him. In the late 1820's, he made the first of many visits to the forest of Fontainebleau near Paris, an area of woodland which at the time remained wild and largely unspoiled. His first moderate successes came at the Salon of 1833, when one of his paintings was purchased by the Duc d'Orléans, and again two years later, when a pair of sketches were acquired by the Prince de Joinville. In the late 1830's and 1840's Rousseau began working regularly in the village of Barbizon, at the edge of the forest of Fontainebleau, and eventually established a permanent studio there in 1847. Although these were some of the most productive years of his career, it was also at this time that he began to come into conflict with the conservative artists of the Académie who dominated the selection process for the annual Paris Salon. Between 1836 and 1841, every work submitted by Rousseau to the Salons was rejected, while from 1842 to 1848 he simply chose not to present any work to the Salon juries at all. As a result he became known by the unfortunate sobriquet '*le grand refusé*', and it was not until 1849 that he again participated in the Salon. At the Exposition Universelle of 1855, an entire room was devoted to Rousseau's work. Yet despite this measure of public success, the artist continued to find it difficult to sell his works, or to obtain any official recognition or honours. Indeed, he only began to enjoy some financial security a year before his death, when seventy of his works were purchased by two dealers.

This remarkable watercolour depicts a view of the bridge and château at Blois, on the river Loire. In December 1837, on his return from a trip to the Vendée, Rousseau made several drawings of the royal châteaux of Blois and nearby Chambord. The large chateau at Blois, in its present form, dates largely from the early 16th century, construction having been begun by King Louis XII and continued by François I. A watercolour by Rousseau of the external circular staircase turret of the chateau of Blois, formerly in the Alfred Beurdeley collection, was until recently in a private collection in Paris[1]. The present sheet was, like the ex-Beurdeley drawing, among the small group of fifty-seven watercolours and pastels included in the 1868 Rousseau studio sale, which was dominated by a total of ninety-two paintings and nearly four hundred drawings by the artist.

With its use of subtle tonal variations of colour and liquid brushwork to create the effect of fog rising off the river, dissolving the outlines of the bridge and the chateau beyond, the present sheet is an especially fine and vibrant example of Rousseau's marvelous facility with watercolour, a medium he used only infrequently. *Plein-air* studies such as this were a vital part of Rousseau's working process. He made use of a special folding easel with which he would travel, so that he would be able to draw or sketch any view or motif that caught his attention. Yet only a relatively small number of the approximately 750 surviving drawings by Rousseau were made as preparatory studies for paintings. Most were instead done as studies in their own right, the product of the artist's fertile skill as a draughtsman, and were intended for sale to collectors.

24

THÉODORE GUDIN

Paris 1802-1880 Boulogne-sur-Mer

Moonlit Scene on the Isle of Mull, with a Scottish Soldier Seated on the Shores of a Loch

Pen and brown ink and brown wash, heightened with white, over traces of an underdrawing in pencil, on blue paper. Signed, dated and inscribed *T. Gudin. Mull. 4 Juin 1842* in brown ink at the lower left.
134 x 235 mm. (5 1/4 x 9 1/4 in.)

PROVENANCE: Guy Maugras, Monaco; Thence by descent until 2012.

A student of Anne-Louis Girodet and Antoine-Jean Gros at the Ecole des Beaux-Arts in Paris, Théodore Gudin was the most celebrated marine painter of the first half of the 19th century. He began exhibiting at the Salons in 1822, and two years later won a first-class medal. Gudin achieved his first successes as a painter of seascapes and naval subjects, with his painting of *The Fire on the* Kent receiving huge praise at the Salon of 1827 and earning the artist the Legion of Honour from Charles X. Among his significant commissions was a series of paintings of views of French ports for Versailles, a project first awarded to and begun by Claude-Joseph Vernet, while for Louis Philippe he painted a series of nearly one hundred large paintings depicting victories of the French Navy, also for Versailles; several of these were exhibited at the Paris Salon between 1839 and 1848. Famous throughout Europe as a marine painter, Gudin was ennobled as a Baron by Louis-Philippe, and in 1844 married the King's goddaughter Margaret Hay, daughter of General Sir James Hay and granddaughter of the 7th Marquess of Tweedale. Among Gudin's other patrons were the Duc d'Orléans, Czar Nicholas I and Napoleon III, by whom he was appointed official painter to the expedition to Algiers. Gudin painted views of the Channel coast and the Mediterranean, and also travelled to Italy, Holland, Poland, Russia and Turkey. He continued to exhibit at the Salons until his death, and also produced a number of etchings and lithographs, as well as contributing illustrations for such books as Eugène Sue's *Histoire de la marine française*, published in 1835.

Drawn on the island of Mull, off the west coast of Scotland, the present sheet – which is signed and dated the 4th of June, 1842 – is likely to have been made as an autonomous drawing, rather than as a study for a painting. The drawing appears to depict the Gribun cliffs on Loch Na Keal, a sea loch on the west coast of Mull, as seen from the small island of Inch Kenneth at the mouth of the loch. Gudin spent much time in Scotland, where his wife's family was from, and was often a guest of his father-in-law at his home of Seaton Park in Aberdeenshire, From there he would send paintings to be exhibited at the Royal Academy and the British Institution in London, while others were shown in Paris, including such genre paintings as *A Scottish Hunting Party*, exhibited at the Salon of 1849. The artist retired to Scotland after the Franco-Prussian war of 1870-1871. Among other watercolours of Scottish scenes by Gudin is a large, finished view of mountains near Perth, today in the collection of the Musée du Louvre[1].

A moonlit seascape by Théodore Gudin, dated the same year as the present sheet and on similar deep blue paper, appeared at auction in Paris in 2009[2]. Another stylistically similar moonlit scene on this distinctive blue paper, depicting a hunter shooting at a lion, was part of a large group of drawings by the artist sold at auction in Paris in 2000[3].

25
HILAIRE-GERMAIN-EDGAR DEGAS
Paris 1834-1917 Paris

Portrait of Adelchi Morbilli, Standing

Pencil and pale blue wash on paper, laid down on card. Stamped with the Degas *vente* stamp (Lugt 658) in red ink at the lower left. Inscribed *Degas No.5749 / Portrait d'homme / c.1862 / dessin* in brown ink on a (Durand-Ruel?) label pasted onto the backing board.
301 x 216 mm. (11 7/8 x 8 1/2 in.)

PROVENANCE: The fourth *Vente* Degas, Paris, Galerie Georges Petit, 2-4 July 1919, lot 102a ('*Portrait d'homme*', one of three drawings in one frame), bt. Durand-Ruel; Galerie Durand-Ruel, Paris; Durand-Ruel Galleries, New York, by January 1920; Acquired from them on 8 March 1920 by Albert E. Gallatin, New York; Durand-Ruel Galleries, New York, in June 1948; Sam Salz Inc., New York; Acquired from him by Nathan L. Halpern, New York; Thence by descent until 2004; Halpern sale, New York, Christie's, 3 November 2004, lot 5; Private collection, Europe.

LITERATURE: Jean Sutherland Boggs, *Portraits by Degas*, Berkeley and Los Angeles, 1962, p.88, note 49 and Appendix, p.125; Jean Sutherland Boggs, 'Edgar Degas and Naples', *The Burlington Magazine*, June 1963, p.274, note 25; Jean Sutherland Boggs, *Drawings by Degas*, exhibition catalogue, Saint Louis and elsewhere, 1967, pp.44 and 46, no.21; Ian Dunlop, *Degas*, London, 1979, p.31, pl.22 (incorrectly identified as 'Adelini' Morbilli); Robert Gordon and Andrew Forge, *Degas*, London, 1988, illustrated p.21; Henri Loyrette, *Degas*, Paris, 1991, pp.85-86; New York and London, Jean-Luc Baroni Ltd., *Master Drawings*, 2002, under no.37, fig.2; Stijn Alsteens et al., ed., *Raphael to Renoir: Drawings from the Collection of Jean Bonna*, exhibition catalogue, New York, 2009, pp.245-247, note 3, under no.109 (entry by Colta Ives).

EXHIBITED: New York, Durand-Ruel Galleries, *Exhibition of Pastels and Drawings by Degas*, 1920, no.42; New York, Durand-Ruel Galleries, *Drawings by Degas*, 1948, no.6; St. Louis, City Art Museum, Philadelphia, Philadelphia Museum of Art and Minneapolis, Minneapolis Society of Fine Arts, *Drawings by Degas*, 1967, no.21.

In the early part of his career. from 1855 to the middle of the 1870's, portraiture was the most significant genre for Edgar Degas, accounting for almost half of his total output. His earliest portraits were of his immediate family, later expanded on his travels to include his Italian and American relatives. Yet, as Degas admitted in a letter to his father written from Florence in 1858, he at times grew bored with portraiture. In his reply, Auguste Degas reproached his son for this attitude: '*You mention the boredom you feel at doing portraits; you'll really have to overcome this eventually because portraiture will be the finest jewel in your crown.*'[1] Degas had left Paris in July 1856 for Naples, where his grandfather René-Hilaire Degas had settled and established a successful career as a banker. The artist stayed with his Neapolitan relatives at the family home in the Palazzo Pignatelli di Monte e Leone at 53 Calata Trinità Maggiore in Naples, before departing for Rome in October. He was to spend almost three years in Italy, returning to Paris in April 1859.

This superb drawing is a portrait of one of Degas's Neapolitan cousins, Adelchi Carlo Diodato Morbilli (1837-1913). The sitter, who would have been about nineteen or twenty years old when this drawing was made, was the youngest son of Degas' aunt Rosa and Giuseppe Morbilli, Duca di Sant'Angelo e Frosolone. The present sheet was probably drawn during one of Degas's two stays in Naples while on his first trip to Italy, either between July and October 1856 or between August and October 1857. (It is unlikely that the drawing was made on the artist's third visit to Naples in March 1860, when he stayed with his aunt Fanny, the Marchesa di Cicerale and Duchessa di Montejasi. Although Degas is known to

Degas

have paid a brief visit to the Morbilli family on this third trip in 1860, on the day he did so his cousin Adelchi was indisposed. As Degas wrote to his younger brother René in a letter dated the 24th of March, '*The following day I ran to Aunt Rosina and Argia. – Adelchi was in bed with a slight fever, probably due to his excessive dancing.*'[2]). The youngest of Degas's Morbilli cousins, Adelchi married Enrichetta Bossini in 1877, and eventually became the director of the Banca Nazionale in Naples.

In style, technique and composition, the present sheet displays the influence on the young Degas of the draughtsmanship of Jean-Auguste-Dominique Ingres, an artist of particular importance to him at the onset of his career. As one scholar has noted of the artist's portrait drawings of this first Italian period, '*The increasing influence of Ingres on Degas' portraiture may have been stimulated by his environment. Perhaps, although removed from the actual works themselves, he recalled them when he found himself, like Ingres in his earlier years, in Italy. In a drawing of his uncle Edouard De Gas*[3]*, which he dated October 1857, the proud bearing of M. De Gas and the refined and restrained draftsmanship are superficially like the pencil portraits Ingres had made in Italy to eke out a livelihood. This is also true of the drawings of his cousins Alfredo and Adelchi Morbilli. These Ingresque pencil portraits must have been a satisfactory way for Degas to record his relatives' features.*'[4]

Two other finished portrait drawings of Adelchi Morbilli by Degas are known. A pair of pencil drawings of Morbilli in a seated pose were included in the third *vente* Degas of April 1919, framed together with a drawing of Adelchi's elder brother Alfredo, also shown seated[5]. One of these is today in the collection of Jean Bonna in Geneva[6] and the other, which is slightly more refined in execution (fig. 1), is in a private collection in New York[7]. In both drawings Adelchi Morbilli is depicted in a relaxed, informal pose, with his left leg crossed over his right and his right hand holding a cane, while in the present sheet he is shown more formally and standing. The affection Degas must have felt for his cousin, who was three years younger than the artist, is manifest in these three sympathetic portrait drawings[8].

Writing of Degas' drawings of the Morbilli brothers, including the present sheet, Robert Gordon and Andrew Forge have noted that '*Based on the model of the portrait drawings of Ingres, these by Degas have features that are already distinctively his own: the crisp, cutting line, the assertive directions, an extreme refinement in the relation of details to the whole. He is sharply aware of the shapes that clothing makes, of how a cuff sticks out from a sleeve or how a coat collar encircles the neck. The head, the point and purpose of the drawing, is realized with an intense regard that embraces the fall of the hair or the location of the rather large ear as well as the characteristic proportions of the features. These are brilliant drawings in which signs of brilliance are suppressed. The hatching that serves both to model the form and to color it is restrained, slowed down, formalized. Notice the controlled patterning of parallel lines that make the sleeves and cuff in the watercolor drawing, and also the wall behind the sitter.*'[9]

1.

Degas only rarely parted with the portrait drawings and paintings he made of his family and relatives, and the present sheet remained in his studio until his death. The drawing was eventually included in the fourth *vente* Degas, held in Paris in July 1919, where it was framed together with a standing portrait of Adelchi's brother Alfredo and one of their mother, Rosa Adelaida Morbilli[10].

26
VICTOR HUGO
Besançon 1802-1885 Paris

Coastal Scene, Guernsey

Black chalk, pen and brown ink and brown wash, with white gouache, on buff paper. Signed, dated and inscribed *1858 / Victor Hugo / Guernesey* in brown ink at the lower right.
104 x 271 mm. (4 1/8 x 10 3/4 in.)

PROVENANCE: Private collection, France; Anonymous sale (*'Collection de Monsieur X'*), Paris, Hôtel Drouot, 22 March 2002, lot 179; Jean-Luc Baroni Ltd., London, in 2003; Private collection, New York.

The preeminent literary figure in 19th century France, Victor Hugo was also an accomplished and prolific draughtsman. He produced nearly three thousand drawings, the principal groups of which are today in the collections of the Bibliothèque Nationale and the Maison de Victor Hugo in Paris. He began to draw seriously around 1825, but relatively little of this early work survives and it was not until some twenty years later that he was to develop his distinctive personal idiom. His drawings achieved a height of expression during the years of his political exile from France on the Channel Islands of Jersey, where he and his family lived from 1852 to 1855, and Guernsey, where he settled in 1855 and remained until 1870. Although he often gave drawings as presents to friends and colleagues, and allowed several sheets to be reproduced as engravings, the act of drawing for Hugo remained a largely private occupation. In the last ten years of his life, he drew much less, a decline mirrored in his literary output.

As a draughtsman, Hugo relied primarily on brown or black ink and wash, applied with a fluidity and transparency that allowed for remarkable tonal and atmospheric effects. His idiosyncratic working methods have been described by his son Charles Hugo: *'Once paper, pen and ink-well have been brought to the table, Victor Hugo sits down and without making a preliminary sketch, without any apparent preconception, sets about drawing with an extraordinarily sure hand not the landscape as a whole but any old detail. He will begin his forest with the branch of a tree, his town with a gable, his gable with a weather vane, and, little by little, the entire composition will emerge from the blank paper with the precision and clarity of a photographic negative subjected to the chemical preparation that brings out the picture. That done, the draftsman will ask for a cup and will finish off his landscape with a light shower of black coffee. The result is an unexpected and powerful drawing that is often strange, always personal, and recalls the etchings of Rembrandt and Piranesi.'*[1] Hugo also experimented with different techniques and media, including inkblots (*taches*), folded paper, stencilled cut-outs, gold leaf and impressions taken from various objects, including leaves and lace.

The present sheet, dated 1858, was drawn during Hugo's fifteen-year period of exile in Guernsey, where he came to be fascinated by the majestic vistas of sea and sky that he saw around him. As he wrote in 1859, in a letter to a friend, *'I need these periods of rest sometimes in my solitude, in face of the ocean, amid this somber scenery which has a supreme attraction for me and which draws me toward the dazzling apparitions of the infinite.'* The rugged coastline and rock formations of Guernsey provided Hugo with a variety of dramatic motifs for his drawings. He would spend much time wandering over the island, at all times of the day and night, and took a large number of photographs of the scenery, with the intention of publishing a book of them in collaboration with his son Charles.

One scholar has noted of the drawings made by Hugo in the Channel Islands that *'his visual world became enriched almost to the point of obsession with the spectacle of the sea. But this grandiose, monotonous horizon never changed. As a result, the graphic work moved further and further away from the real in an attempt to catch the kaleidoscope of sea, rock and cloud, or to reflect the ebb and flow of an imaginary world in which shapes could form and dissolve in an instant.'*[2] Even after his return to Paris in 1870, Hugo continued to visit Guernsey, and to produce drawings inspired by its bold and dramatic landscape.

27
JEAN-LOUIS-ERNEST MEISSONIER
Lyon 1815-1891 Paris

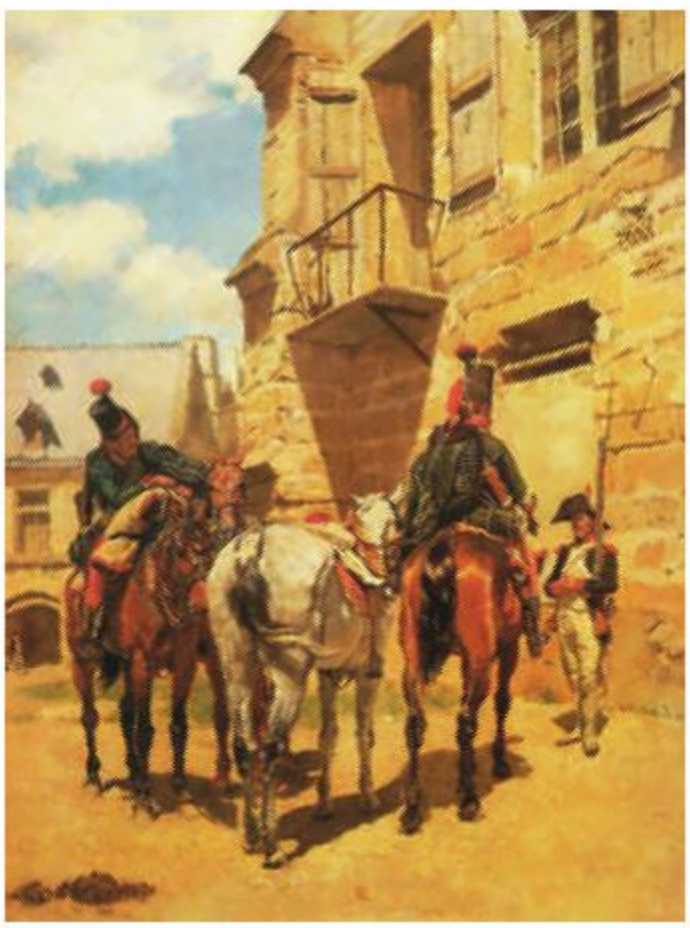
The Sentry

Watercolour and gouache, over an underdrawing in pencil. Signed *EMeissoner* and indistinctly dated in brown ink at the lower left.
320 x 203 mm. (12 5/8 x 8 in.) [sheet]

LITERATURE: Possibly Constance Cain Hungerford, *Ernest Meissonier: Master in His Genre*, Cambridge, 1999, p.261, note 70.

'*The incontestible master of our epoch*', as Eugène Delacroix described him, gives some indication of the esteem in which Ernest Meisonnier was held by his contemporaries, critics and the public. Enjoying a career of more than fifty years, he was one of the most famous painters of the 19th century, renowned both in France and abroad. Much of his work was on a very small and intimate scale, and reveals the influence of the Dutch genre painters of the 17th century that he had studied as a young apprentice. His favoured subject matter included genre scenes of 17th and 18th century life, as well as more contemporary depictions of men at leisure, all painted on small panels and executed with a meticulous attention to detail. From the late 1840's onwards, Meissonier devoted much of his time to military subjects, basing his paintings on drawings and oil sketches of soldiers, their horses, uniforms and equipment, mostly taken from life. Meissonier enjoyed considerable financial success as a painter and was the first artist to be awarded the Grand Cross of the Legion of Honour.

The present sheet is a study for a figure of a standing sentry in Meissonier's painting *The Orderlies* (fig.1) of 1869, formerly owned by the 19th century American collector Alexander T. Stewart and today in the Musee Massey des Hussards in Tarbes[1]. The scene depicts two hussars of the 8th Regiment in conversation with a sentry, and the artist has used, as the setting for the painting, the grounds of his own estate at Poissy. The model for the sentry was apparently one Jacob Leusen, who seems to have posed for many of Meissonier's paintings of hussars, and who was described by Philippe Burty as '*a little, fair, lean-shanked man, who could sit or stand with the fixity of a statue.*'[2] The prominent archway behind the sentry in this drawing differs from the wall behind the figure in the finished painting. It appears, therefore, that Meissonier had originally intended for this sentry to be shown in front of the arched entrance gateway to the old abbey adjoining his manor at Poissy[3], which is visible, flanked by another sentry, in the left background of the painting.


1.

Two other preparatory studies by Meissonier for *The Orderlies* are known. An oil sketch of the same sentry, seen in isolation, is today in the collection of the Musée de l'Armée in Paris[4], while an oil sketch for the mounted hussar at the right is in the Joslyn Art Museum in Omaha, Nebraska[5].

28
SIR EDWARD JOHN POYNTER, P.R.A.
Paris 1836-1919 London

Study for the Head of Perseus

Black chalk. Signed, inscribed and dated *Study for a head of Perseus / Edward Poynter 1872* in brown ink, partly strengthened with pencil, at the lower left.
264 x 225 mm. (10 3/8 x 8 7/8 in.)

PROVENANCE: Peter Nahum, London, in 1989.

LITERATURE: Hilary Morgan, *Burne-Jones, The Pre-Raphaelites and Their Century*, exhibition catalogue, London, 1989, Vol.I, p.109, no.110, Vol.II, pl.79.

One of the leading artistic figures of Victorian England, Edward Poynter made his reputation as a painter of historical subjects, in which precise archeological detail, interesting narrative themes and a polished technique were combined with great effect. A versatile and gifted draughtsman and a firm advocate of life drawing, Poynter made numerous figure studies for each of his paintings. As one recent scholar has noted, '*By the late 1860's Poynter's graphic work was renowned for its excellence, and by the 1880s he was hailed by his contemporaries as the finest British figure draughtsman of his time.*'[1] One contemporary writer, in a book devoted solely to the artist's drawings, noted of Poynter's preparatory studies for his paintings that '*In the bold vigour of his generalizations, in the minute and searching attention to details, and in the broad and masterly use of the material, be it charcoal, chalk, or pencil, we perceive how conscientiously he has laid to heart the example long since set by Michel Angelo.*'[2]

This drawing is a study for the head of Perseus in Poynter's large painting of *Perseus and Andromeda*, commissioned by the Earl of Wharncliffe for the billiard room at Wortley Hall, near Sheffield in South Yorkshire. Poynter received the commission in 1871 and completed the painting the following year. The enormous canvas, measuring five feet by thirteen feet, was exhibited at the Royal Academy in 1872, and elicited much praise from critics. The *Perseus and Andromeda* was to be the first part of an impressive decorative scheme. Poynter painted a further three large paintings for the billiard room; *The Fight between More of More Hall and the Dragon of Wantley*, painted in 1873, *Atalanta's Race*, painted in 1876, and *Nausicaa and her Maidens Playing at Ball*, completed in 1879. Sadly, all of the paintings for the billiard room at Wortley Hall were destroyed during the Second World War, and their appearance is today known only from old photographs[3] and from the handful of preparatory studies that survive.

An oil sketch for the *Perseus and Andromeda* was on the London art market in 1971[4], while a large and highly finished preparatory drawing for the composition (fig.1), executed in charcoal and coloured chalks, is at Rugby School in Warwickshire[5]. A highly finished drawing in black chalk for the nude figure of Andromeda, signed and dated 1872, is today in a private collection in Australia[6].

1.

29
FÉLIX ZIEM
Beaune 1821-1911 Paris

The Tuna Harvest at Sunset

Watercolour, red chalk and pen and brown ink, over an underdrawing in pencil. Signed *Ziem.* in brown ink at the lower left.
286 x 411 mm. (11 1/4 x 16 1/4 in.)

Félix Ziem studied at the École d'Architecture et des Beaux-Arts in Dijon, where he won a prize for landscape drawing. He soon achieved a fair degree of success as a painter, and began to travel – first around the South of France, where he was particularly fond of the landscape around the Provençal port town of Martigues – and later further afield. Indeed, Ziem was one of the most well travelled artists of his day. He made the first of many trips to Italy in 1842, visiting Rome and Venice, and the following year travelled with Prince Grigori Gagarin to Russia, visiting Odessa, Kiev, Moscow and St. Petersburg. Ziem made his debut at the Salon in 1849, and continued to exhibit there regularly until 1868. He made countless trips throughout Europe, including a stay in England in 1852, and between 1856 and 1859 travelled around the Near East, working in Turkey, Egypt, Algeria and Tunisia. Ziem always remained particularly fond of Venice, which he visited some twenty times, and it is as a painter of Venetian views that he is best known today. Around 1861 he settled in Martigues, though he continued to spend time in Nice, Paris and Venice. He enjoyed great success, selling his paintings for huge sums. His patrons included Princesse Mathilde, Baron de Rothschild and the Duke of Devonshire, and many of his paintings also found their way into important American collections in the late 19th century. A large group of paintings, watercolours and drawings by Ziem, presented by the artist in 1905, is today in the collection of the Musée du Petit Palais in Paris, while another substantial collection is in the Musée Ziem in Martigues.

Ziem was a prolific and gifted draughtsman and watercolourist, and from early in his career enjoyed an enthusiastic market for his watercolours among French collectors, including the Duc d'Orléans. Writing in the preface to a catalogue of a sale of thirty-four of Ziem's watercolours in 1868, the critic Théophile Gautier compared him favourably to such English masters of the medium as J. M. W. Turner and Richard Parkes Bonington, further noting that one could experience the pleasures of visiting Venice, Marseille, the Mediterranean, Holland or Egypt by simply studying a portfolio of the artist's watercolours.

In the spring of 1859 Ziem wrote in his journal of his fondness for the coastal landscapes of the south; '*I am leaving for the Midi to do some work and make some observations…I think I'll see Sète, Martigues, Marseille, I'll do some sketches of the sea, of the mountains, of ships, some impressions capable of producing a result. And also, I haven't seen this charming landscape for a year, my soul needs to open up and my body to breathe some salt air.*'[1] Interestingly, he seems to have found the Provençal landscape more to his liking as a draughtsman rather than as a painter, as he noted in one of his sketchbooks a few years later, in 1865, '*I have never produced beautiful paintings in the Midi, in spite of my expenses and efforts. I have done magnificent drawings there.*'[2]

The present sheet is closely related to a smaller watercolour of tuna fishermen, of an identical composition, in the Musée des Beaux-Arts de la Ville de Paris, at the Petit Palais in Paris[3], which also houses another, similar watercolour of a tuna harvest at sunset, though of a different composition[4]. Both Petit Palais watercolours are part of a large group of around a hundred works by Ziem, including paintings, watercolours and drawings, given by him to the museum in 1905. Ziem also produced a handful of paintings of similar subjects, such as a painting of *Martigues, pêcheurs à la Fouëne*, today in the Musée Ziem at Martigues[5].

30
EDOUARD MANET
Paris 1832-1883 Paris

An Illustrated Letter, with a Still Life of Plums and Cherries

Watercolour, with a letter written in pen and brown ink. Laid down. Dated (by another hand) *1879* in pencil at the upper right.
200 x 121 mm. (7 7/8 x 4 3/4 in.) [image]
245 x 156 mm. (9 5/8 x 6 1/8 in.) [sheet]

PROVENANCE: Sent by the artist to Albert Hecht, Paris; By descent to Hecht's daughter, Suzanne Pontremoli, Paris; Her daughter, Mme. Jean Trenel-Pontremoli, Paris; Private collection, France; Anonymous sale, London, Christie's, 6 February 2003, lot 403; Private collection.

LITERATURE: Denis Rouart and Daniel Wildenstein, *Edouard Manet: Catalogue raisonné. Vol.II: Pastels, aquarelles et dessins*, Lausanne and Paris, 1975, pp.210-211, no.591, illustrated full page in colour p.39; Anne Distel, 'Albert Hecht, collectionneur (1842-1899)', *Bulletin de la Société de l'Histoire de l'Art français*, 1981 [pub. 1983], p.271; Françoise Cachin and Charles S. Moffett, ed., *Manet*, exhibition catalogue, Paris and New York, 1983, p.456, under no.196; Simon Kelly, 'Quel marché pour Manet?', in Stéphane Guégan, ed., *Manet: inventeur du Moderne*, exhibition catalogue, Paris, 2011, p.59 and p.68, note 29; Simon Kelly, 'What Market for Manet?', in Stéphane Guégan, ed., *Manet: The Man Who Invented Modernity*, exhibition catalogue, Paris, 2011, p.59 and p.68, note 29.

'*Still life is the touchstone of the painter*', Edouard Manet once remarked to the young artist Jacques-Emile Blanche[1]. Still life subjects account for almost one-fifth of Manet's total output, and significant still life elements are to be found in many of his other works. Even with such scandalous works as the *Olympia* or *Le déjeuner sur l'herbe*, both painted in 1863, critics who were hostile to the paintings found time to praise the virtuosity with which Manet painted the flowers and still lives depicted within them. As the artist noted in 1875 to another colleague, '*A painter can say all he wants to with fruit or flowers or even clouds…I should like to be the Saint Francis of still life.*'[2]

In the summer and fall of 1880, Manet spent five months in the spa town of Bellevue, near Meudon on the left bank of the Seine, west of Paris. There he rented a villa at 41 route des Gardes and underwent a course of hydrotherapy treatment at the recommendation of his doctors. It was something of an enforced exile from the city and, as Juliet Wilson-Bareau has noted, '*With bad weather to prevent him working and bored away from Paris, Manet amused himself by writing to his friends, and soon took to decorating his missives with ink or watercolour sketches…the self-styled 'lonely exile' wrote letters…that are witty, tender or plaintive; he threatens or cajoles by turns, soliciting replies and visits…*'[3] As the artist wrote in one such letter, sent to Zacharie Astruc in July 1880, '*I am living like a shellfish in the sun, when there is any, and as much as possible in the open air, but when all's said and done the countryside only has charms for those who are not obliged to stay there.*'[4]

At least forty letters written by Manet from Bellevue in the summer of 1880 are known, many of which are illustrated with little still life sketches in watercolour. Most of these illustrated letters were sent to female friends of the artist – particularly Isabelle Lemonnier, who was his favourite model at this time[5] – and only a handful of letters, including the present sheet, were addressed to men.

This letter, an invitation to lunch, was sent to the artist's friend, the trader and collector Albert Hecht, and is a testament to the longstanding friendship between the two men. The letter reads in full: '*Bellevue / 41 route des gardes / Mon Cher ami, je vais / beaucoup mieux – le bon air / de Bellevue m'est tres /*

Bellevue

- 1879 -

41 route des gardes

mon cher ami, je vais
beaucoup mieux - le bon air
de Bellevue m'est très
favorable venez donc nous
demander à déjeuner un
de ces jours vous nous ferez
le plus grand plaisir.

amitiés

E. Manet

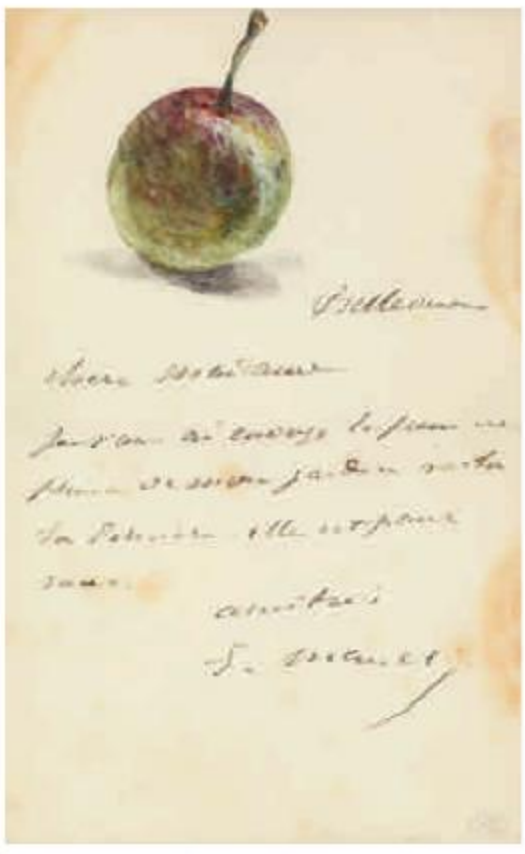
actual size

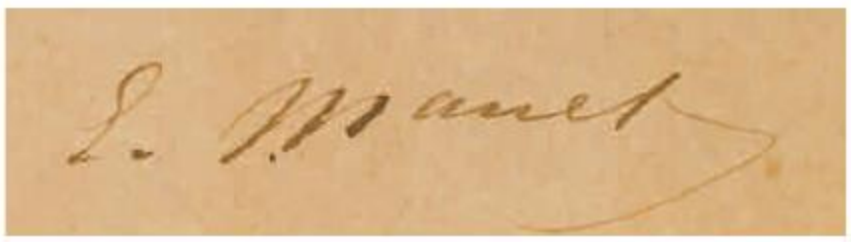
favorable venez donc nous / demander a dejeuner un / de ces jours vous nous ferez / le plus grand plaisir. / amities / E. Manet.' (*'Bellevue, 41 route des gardes. My dear friend, I feel much better – the good air of Bellevue is very good for me, therefore do come one of these days for lunch and you will give us great pleasure. Greetings, E. Manet.'*)

Albert Hecht (1842-1899) was, together with his brother Henri, one of the earliest collectors of Impressionist art, and a close friend of both Manet and Edgar Degas. The Hecht brothers had been introduced to Manet in 1870 by the art critic Théodore Duret, and went on to purchase a number of paintings by the artist both from dealers and at auction, as well as from Manet's posthumous studio sale in 1884. Albert Hecht is thought to have spent more than fifty thousand francs on his collection, which also included works by Degas, Camille Corot, Eugène Boudin, Claude Monet, Camille Pissarro, Alfred Sisley, Paul Cézanne and other artists. Together with a number of other friends of the artist, Albert Hecht posed as part of the elegant crowd in Manet's painting *A Masked Ball at the Opéra*, painted between 1873 and 1874 and now in the National Gallery of Art in Washington, D.C.[6] Hecht also served on the committee organizing the retrospective exhibition of Manet's work in 1884. He seems to have stopped buying paintings around 1886, although shortly before his death he made a contribution to the fund established to donate Manet's painting *Olympia* to the nation. Manet also painted three pastel portraits of Albert Hecht's young daughter Suzanne, all of which are today in the Musée d'Orsay in Paris. The present letter was inherited from her father by Suzanne Hecht, later Mme. Elisée Emmanuel Pontremoli (1876-1956) and thence passed to her daughter, Mme. Jean Trenel-Pontremoli.

Manet frequently depicted plums in his letters from Bellevue. Examples are in the collections of the Louvre[7], the Musée des Beaux-Arts in Dijon[8], the Museum Boijmans van Beuningen in Rotterdam (fig. 1)[9], and elsewhere. In one such illustrated letter, sent to the photographer and caricaturist Nadar in August, Manet wrote '*It's plum time and I'm sending you a few from my garden*'[10], referring wittily to those drawn on the sheet itself.

As a modern scholar has written of Edouard Manet, '*The charm of a single piece of fruit is perhaps most poetically expressed in the watercolor decorations of his letters. A single Mirabelle plum, an almond, a chestnut, ideal examples of their class, appear to float on the paper, merging to just the right degree with the handwritten text, and are delights to behold…the light, fluid medium of watercolor provides a degree of transcendence that goes even beyond what Manet achieved in the oils…Individually and as a group, these letters constitute some of the most lyrical pages of nineteenth-century artistic sensibility.*'[11]





1.

- 1879 -

41 route des gard

mon cher ami, je vais
beaucoup mieux - le bon air
de Bellevue m'est très
favorable venez donc nous

demander à déjeuner un
de ces jours vous nous ferez
le plus grand plaisir.

amitiés

31
FRANZ SKARBINA
Berlin 1849-1910 Berlin

The Beach at Marina Piccola in Capri

Watercolour and gouache. Signed, dated and inscribed *F. Skarbina / Capri 83* in reddish-brown ink at the lower left.
244 x 332 mm. (9 5/8 x 13 1/8 in.)

Franz Skarbina studied at Akademie der bildenden Künste in Berlin before setting up his first studio in the city in 1869. In 1871 he travelled around Germany and Austria, and some six years later journeyed to Holland, Belgium and France, painting landscapes, genre scenes and city views. Skarbina had his first public success in 1878 with a large, sensational and somewhat macabre painting of a recent suicide, rope still around his neck, returning to life and waking up among the corpses in the Berlin morgue. In 1881 he was appointed a professor of anatomical drawing at the Hochschule der Bildenden Künste in Berlin. The following year Skarbina enjoyed an extended stay in Paris, and in 1883 exhibited for the first time at the Salon. He continued to show his paintings in the French capital throughout his career, winning a bronze medal at the Exposition Universelle in 1900. His paintings of Parisian streets are particularly fine examples of the interest in urban life that would carry through into his paintings of Berlin, characterized by a keen observation of figure types and settings. Appointed a Professor at the Akademie in Berlin in 1888, he also taught a number of students privately. In 1891 his painting *Promenade in Karlsbad* won a gold medal at the Internationalen Kunstaustellung exhibition in Berlin. Skarbina joined the Berlin Secession movement in 1899, exhibiting with the group between 1899 and 1901.

Writing in 1901, the German critic and art historian Franz Servaes noted of Skarbina, '*This artist is surprisingly versatile. There is no phase of modern painting which he has not tried with success...he [has] become one of the finest painters of light Germany can boast of. Changing from subject to subject, full of variety in technique, he has remained true to himself in that one point – hence his great success...Skarbina has always striven to improve himself, and did not even as a mature man disdain to seek instruction from some of the great Paris artists. He has, therefore, been reproached with being too 'Parisian' but he did not shrink from continuing the technique acquired in Paris, and to utilise the excellent Paris models and motives for his pictures...Whatever he has learned in Paris he turned to account afterwards in his native town, in his numerous pictures of Berlin street-life and Berlin interiors.*'[1] A memorial exhibition of the artist's work was held shortly after his death in 1910, and paintings and drawings by Skarbina are today in the collections of several Berlin museums, as well as the museums of Bremen, Dresden, Hamburg, Hannover, Munich and Potsdam.

The influence of his older contemporary Adolph von Menzel is evident in much of Franz Skarbina's work. Like Menzel, he was particularly interested in depictions of city life in Berlin and fashionable resorts, but he also painted a number of pure landscapes. A gifted draughtsman, he prepared his paintings with individual figure studies in chalk and charcoal, which are again indebted to the example of Menzel. Skarbina was also noted as a superb watercolourist, and indeed may be said to have been arguably the finest master of the medium in the Berlin of his day.

Skarbina visited Capri in 1883, and this watercolour depicts a beach on the small, sheltered bay of Marina Piccola, on the south side of the island. Facing the three sea stacks known as the Faraglioni, the beach was a favourite bathing spot in the 19th century and continues to be very popular today. Only a handful of watercolours by the artist from this brief stay in Capri are known, including a double portrait of *The Painters Alessandro Altamura and Othmar Brioschi in the Hotel Pagano in Capri*, recently on the art market in Germany[2]. A watercolour of *A Young Woman on a Terrace in Capri*, also dated 1883, was on the German art market in 2004[3].

32
CLAUDE-EMILE SCHUFFENECKER
Fresne-Saint-Mamès 1851-1934 Paris

Portrait of Amedée Schuffenecker, the Artist's Brother

Pencil. Studies of heads of two bulls in pencil on the verso. Signed *C. Schuffenecker* in pencil at the lower right centre and inscribed *portrait de Amedée Schuffenecker* in pencil at the lower left. Indistinctly inscribed (colour notes?) in pencil on the verso.
222 x 148 mm. (8 3/4 x 5 3/4 in.) [sheet]

PROVENANCE: The estate of the artist (with the *atelier* monogram[1], not in Lugt, stamped at the lower right); By descent to his daughter, Jeanne Schuffenecker, Paris; Jacques Fouquet (Galerie Les Deux Iles), Paris.

LITERATURE: Jill Grossvogel, 'Margin & Image', in Jill Grossvogel, *Claude-Emile Schuffenecker*, exhibition catalogue, Binghamton and New York, 1980-1981, p.8, fig.3; René Porro, *Claude-Emile Schuffenecker: Une oeuvre melodieuse*, Combeaufontaine, 1992, p.26. fig.10; Jill-Elyse Grossvogel, *Claude-Emile Schuffenecker: Catalogue Raisonné*, Vol.I,, San Francisco, 2000, p.188, no.506.

EXHIBITED: Pont-Aven, Musée de Pont-Aven and Saint-Germain-en-Laye, Musée Départemental Maurice Denis 'Le Prieuré', *Emile Schuffenecker 1851-1934*, 1996-1997 (ex-catalogue).

Born in the Franche-Comté, Émile Schuffenecker studied with Paul Baudry in Paris in 1870, and later met Paul Gauguin when both worked at the same stock brokerage firm. He remained close friends with Gauguin throughout his life, and an extensive correspondence between the two artists survives. The stock market crash of 1882 led Schuffenecker to abandon his career as a stockbroker, and to support himself as an art teacher; a career he maintained until 1914. In 1884 Schuffenecker was one of the founders of the Société des Artistes Indépendants. Among the artists also exhibiting at the inaugural Salon des Indépendants was Georges Seurat, whose work greatly impressed Schuffenecker, who was to briefly adopt a *pointilliste* manner. Invited to take part in the eighth and final Impressionist exhibition in 1886, Schuffenecker began to sell his paintings around 1888, after Theo Van Gogh held an exhibition of his work, alongside that of Gauguin and Federico Zandomeneghi, at the Boussod & Valadon gallery in Paris. In 1889 Schuffenecker organized an exhibition of paintings by the *Groupe Impressioniste et Synthésiste*, including works by himself, Gauguin, Emile Bernard, Louis Anquetin and others.

The only solo exhibition of Schuffenecker's work to be held in his lifetime took place in 1896 at the Librarie de l'Art Indépendant in Paris, and included seventeen paintings, twenty-one pastels and three drawings. Although by no means wealthy, Schuffenecker was able to support the careers of Gauguin, Emile Bernard and other artists, whose works he purchased. In time he came to own a large number of works by Gauguin, as well paintings by Cezanne and Van Gogh and drawings by Odilon Redon and Charles Filiger. As an artist, Schuffenecker remains relatively little known today in comparison to Gauguin and some of his contemporaries, and only a handful of exhibitions have been devoted to him. Indeed, he remained relatively obscure even in his lifetime, once describing himself as a man who, '*placed in the margin, made himself at home there, without bitterness, without desire.*'

This drawing is a portrait of the painter's younger brother, Léon Paul Amédée Schuffenecker (1854-1935), who worked as a wine merchant and was also active as a dealer in paintings, furniture and musical instruments. In 1903, following the artist's divorce, Amédée purchased almost the entirety of his brother's collection of avant-garde paintings by Van Gogh, Gauguin, Cezanne, and other artists, apparently in order to keep them in the family, although several works were sold by him in Germany in later years. Amédée Schuffenecker is also known to have himself acquired a number of works by Van Gogh from the artist's sister-in-law, Johanna Van Gogh-Bonger.

actual size

33
HENRI-JOSEPH HARPIGNIES
Valenciennes 1819-1916 Saint-Privé

Two Vases of Flowers

Watercolour, pen and brown ink, over an underdrawing in pencil. Signed with the artist's initials *h.h* in brown ink at the lower left.
231 x 293 mm. (9 1/8 x 11 1/2 in.)

Watermark: The letters *E* and *B* flanking a caduceus.

PROVENANCE: Given by the artist to Marguerite, Comtesse de Kermaingant, in October 1884; Thence by descent until sold, Paris, Hôtel Drouot, 25 May 1970, lot 42 ('*Deux vases de roses*').

Henri-Joseph Harpignies came to realize his vocation as an artist at a relatively late age. It was not until he was in his late twenties that he began training as an artist in the studio of the landscape painter Jean-Alexis Achard. He made his Salon debut in 1853, exhibiting views of Capri and Valenciennes, and he continued to show regularly at the Salons throughout his very long and productive career, until 1912. His luminous landscape paintings, depicting both rural and urban views, were inspired by his first meetings with Camille Corot in the early 1850's. (Indeed Corot, whom Harpignies idolized, purchased two of the young artist's watercolours in order to encourage him in his work.) In 1863 he made his second visit to Italy, living in Rome and Capri and remaining there until 1865; this sojourn was also to have a significant effect on his later work. From 1883 onwards Harpignies began to sell his work through the art dealers Arnold & Tripp, from whom he also received commissions that earned him some 70,000 francs per year.

Harpignies developed a particular specialty of landscape drawings in watercolour, a medium which accounts for much of the artist's finest work, and was to be the basis of his reputation, particularly outside France. (As a contemporary English critic, writing in 1905, noted, '*one ventures to prophesy that the day will come, if it has not already arrived, when the water-colours of M. Harpignies will be prized even more dearly than his paintings in oils. As an aquarellist M. Harpignies is practically without a living rival in his own country...*'[1]). Harpignies exhibited his first watercolour landscapes at the Salon of 1864, where they were praised by the critic Théophile Thoré, and in later years exhibited at the Société des Aquarellistes Français in Paris. The freshness and luminosity of his watercolours soon gained him a wide audience, and led to his taking on a number of private pupils. Harpignies' reputation as a watercolourist spread to England, and he was invited by Whistler to exhibit at the Royal Institute in London. In 1881 he was elected a member of the Société des Aquarellistes Français, From the early 1900's onwards, he began to substitute charcoal for watercolour, and his drawings take on a silvery-grey tonality that is perhaps indicative of his failing eyesight. Nevertheless, Harpignies continued to maintain an emphasis on a distinctive manner of tonal landscape, inspired by the example of Corot, in the paintings and drawings that he produced well into the early years of the 20th century.

This charming drawing is part of a group of watercolour studies of floral still lives and interior scenes that were given by Harpignies to his pupil, the Comtesse de Kermaingant, in 1884, and which were intended as '*leçons et conseils*' to aid in her studies as an amateur watercolourist. Harpignies had begun giving lessons to the Countess, whom he described as '*ma charmante et intelligent elève*', in the early 1870's, and indeed he seems to have had a number of wealthy pupils and patrons. The Kermaingant drawings were dispersed at auction in Paris in 1970, and several examples appeared on the London art market in 1975 and 1976[2]. Another drawing from this group, a *Still Life of Books and a Vase of Flowers on a Table in the Artist's Studio*, was on the art market in 2004 and is now in a Swiss private collection.

34
GIOVANNI BOLDINI
Ferrara 1842-1931 Paris

A Venetian Canal

Oil and pencil on panel. Inscribed (by Emilia Boldini) *n° 173 inv. at. Boldini / Emilia Cardona Boldini / 1931* in black ink on the reverse.
350 x 267 mm. (13 3/4 x 10 1/2 in.)

PROVENANCE: Among the contents of Boldini's Paris studio at the time of his death in 1931; The artist's widow, Emilia Cardona Boldini, Ferrara; Ludovico Cartotti, Lessona Biellese, by 1963; Mondial Gallery, Milan, in 1968; Private collection, Italy.

LITERATURE: Carlo Ragghianti and Ettore Camesasca, *L'opera completa di Boldini*, Milan, 1970, pp.104-105, no.202; Bianca Doria, *Giovanni Boldini: Catalogo generale dagli Archivi Boldini*, Milan, 2000, Vol.I, no.269, Vol.II, pl.269 (where dated 1890)[1]; Piero Dini and Francesca Dini, *Giovanni Boldini 1842-1931: Catalogo ragionato. Vol.III: Catalogo ragionato della pittura a olio con un'ampia selezione di pastelle e acquerelli*, Turin, 2002, pp.314-315, no.577.

EXHIBITED: Paris, Musée Jacquemart-André, *Boldini*, 1963, no.164 (as *Venise: Un petit canal*); Ferrara, Casa Romei, *Mostra di Giovanni Boldini*, 1963, no.152 (as *Un rio*); Milan, Mondial Gallery, *Maestri italiani del '800*, 1968, no.7.

Giovanni Boldini first visited Venice in 1879 and, like both James McNeill Whistler and John Singer Sargent before him, rented a studio in the Palazzo Rezzonico. He remained fond of Venice throughout his life, and returned often to the city on the lagoon, especially in the early years of the 20th century, when he was sometimes a guest of the Marchesa Luisa Casati at the Palazzo Venier dei Leoni. Boldini would explore the city in a gondola, sometimes accompanied by the Marchesa Casati or the Comtesse d'Orsay, and would translate his impressions into quick sketches in watercolour or small oil sketches on panel. He was often drawn towards the less populated areas of the city, and his Venetian subjects only rarely include figures. Instead he delighted in depicting the play of light on the waters of the canals, the distinctive forms of the gondolas, and the buildings of the floating city.

As one modern scholar has noted, at the time of an exhibition devoted to the artist's drawings of Venice, '*Boldini did not do just one portrait of Venice, but a hundred, and always with renewed passion…Venice must have fascinated Boldini because everywhere she offered him what his drawings most aptly express: movement and architecture. The play between sky and water, the bobbing of the gondolas, the lapping of the Rio, the variations in tone and color contrasting with the monumental stability of the palaces and the maze of canals crossing and defining each other, this solid presence of a city bathed in sea vapor…These drawings are not merely the record of a trip to Venice, but rather, the impassioned testimony of a great lover whom she bewitched with her endless, deep, powerful spell…after Guardi's shimmering* vedute, *we have Giovanni Boldini, who has taken possession of Venice and recorded her sky, stones and water with his proud, untiring hand.*'[2]

A somewhat similar composition is found in an oil sketch by Boldini of *A Canal in Venice*, of identical dimensions to the present panel, which was with Galleria Bottegantica in Bologna in 2004[3]. Among other comparable paintings by the artist is *A Venetian Canal with Gondolas* in the collection of the Fondazione Cariplo in Milan[4] and a *Small Canal in Venice*, sold at auction in Milan in 1933[5].

35
HIPPOLYTE PETITJEAN
Mâcon 1854-1929 Paris

A Woodland Glade (Sous-bois)

Oil on board, laid down on a cradled panel.
296 x 400 mm. (11 5/8 x 15 3/4 in.)

PROVENANCE: Galerie Zack, Paris; Acquired by a private collector in 1966; Samuel Josefowitz, Lausanne.

LITERATURE: John Sillevis, Hans Verbeek and Hans Kraan, *A Feast of Colour: Post-Impressionists from private collections*, exhibition catalogue, 's-Hertogenbosch, 1990, pp.160-161, no.58; Rainer Budde, ed., *Pointillismus: Auf den Spuren von Georges Seurat*, exhibition catalogue, Munich, 1997, p.253, no.101.

EXHIBITED: 's-Hertogenbosch, Noordbrabants Museum, *A Feast of Colour: Post-Impressionists from private collections*, 1990, no.58; Cologne, Wallraf-Richartz-Museum and Lausanne, Fondation de l'Hermitage, *Pointillisme: Sur les traces de Seurat*, 1997-1998, no.101.

Having made his Salon debut in 1880, Hippolyte Petitjean met Georges Seurat four years later, and soon joined the group of artists led by Seurat and Paul Signac and known collectively as the Neo-Impressionists. He enjoyed a close friendship with Seurat, and in his mature work continued to remain true to the pointillist techniques of the elder artist. Petitjean exhibited at the Salon des Artistes Indépendants in Paris from 1891 onwards, and also took part in a number of gallery exhibitions devoted to the Neo-Impressionist artists. Unlike many of his pointillist colleagues, Petitjean struggled financially for much of his career, and for many years lived in poverty, earning a modest salary as an art teacher. It was not until the sale of some of his paintings at a group exhibition of Neo-Impressionist artists at the Galerie Durand-Ruel in 1899 that he achieved a small measure of financial stability. Nevertheless, later years still found sales few and far between, with paintings, drawings and watercolours often sold to creditors in exchange for services, or to pay bills. After 1917 Petitjean's output slowed considerably, although his work continued to be exhibited with those of the Neo-Impressionists.

Although he lived to the age of seventy-five, Petitjean was never very prolific as a painter. His *oeuvre* of around 350 paintings includes landscapes, urban scenes, mythological subjects and some portraits. As Robert Herbert, the pioneering scholar of Neo-Impressionism, has noted, Petitjean '*produced a great many watercolors and a few oils, of which the best are pure landscapes.*'[1] These works were often preceded by several preparatory studies, made *en plein-air*, though the paintings themselves were almost always executed in the artist's Parisian studio.

The present painting may be dated to between 1890 and 1894, when Petitjean's work comes closest to the Neo-Impressionist colour theories of Georges Seurat. The use of a pointillist framing device, with the composition enclosed by a band of painted dots of a contrasting tone painted around the edges, is also typical of Seurat's working method. As the authors of the catalogue of the 1990 exhibition *A Feast of Colour: Post-Impressionists from private collections*, in which it was included, noted of this small painting: '*The simplicity of composition and form, the consistency of the pointillism and the dissection of colour, especially in the shadowy areas, are uncommon in Petitjean's work...Like Henri Le Sidaner and Henri Martin, Petitjean exploited the qualities of pointillism to create a dreamy, serene atmosphere...Absolute tranquillity, undisturbed by the slightest movement, reigns in Petitjean's painting.*'[2]

This painting is accompanied by a photo-certificate from Stéphane Kempa, and will be included in his forthcoming *catalogue raisonné* of Petitjean's work.

36
HENRI EVENEPOEL
Nice 1872-1899 Paris

The Tramp (Le clochard)

Oil on newspaper (*Le Quotidien Illustré*). Stamped with the artist's monogram *he* in a circle (not in Lugt) in black ink at the lower right. Stamped *Oeuvre / Authentique / d'Henri Evenepoel / 1872-1899* (not in Lugt) in black ink on the verso. Also stamped *PROVENANT / DE LA COLLECTION* above *L. van Mattemburgh* [handwritten by Charles De Mey] in black ink on the verso.
660 x 425 mm. (26 x 16 3/4 in.) [sight]

PROVENANCE: The artist's cousin, Louise de May-van Mattemburgh, Brussels[1]; J. van Haelen, Brussels, by 1953; Private collection, London.

LITERATURE: Danielle Derrey-Capon, 'Catalogue raisonné de l'oeuvre peint', in Eliane De Wilde et al, *Henri Evenepoel 1872-1899*, exhibition catalogue, Brussels, 1994, p.235, no.77 (as location unknown), where dated c.1894.

EXHIBITED: Antwerp, Musée Royal des Beaux-Arts, *Evenepoel: Rétrospective*, 1953, no.15 ('*Le clochard*').

Henri Evenepoel's brief artistic career began with his initial training in the small art school at Sint-Josse-ten-Noode, before his enrollment in the Académie des Beaux-Arts in Brussels. In October 1892 he settled in Paris, completing his studies under Gustave Moreau at the Ecole des Beaux-Arts, where he met and befriended Henri Matisse, a fellow student. Evenepoel exhibited for the first time in April 1894 at the Salon des Artistes Français in Paris, where he showed a portrait of his cousin Louise van Mattemburgh. He continued to paint a series of striking portraits, exhibiting four at the Salon de Champ-de-Mars in 1895, and indeed may be said to have been among the finest portrait painters of his day. Most of his subjects were family, friends and fellow artists, often shown full length against a neutral background, in a manner indebted to the example of Edouard Manet and James McNeill Whistler. Evenepoel also painted urban scenes and genre subjects, designed advertising posters and produced lithographs and etchings. In October 1897 he travelled to Algeria for the sake of his health, and during his six months there produced several paintings of Orientalist subjects, painted with bright colours. While he was spending the winter months in Algeria, he had his first one-man exhibition at the Cercle Artistique in Brussels. Evenepoel returned to Paris in May 1898, and soon began to achieve a measure of critical and commercial success, but this was cut short by his death the following year from typhoid fever, at the age of just twenty-seven.

Henri Evenepoel was fascinated by the life and people of Paris, and produced several paintings of crowded Parisian street scenes, figure types and genre subjects, in which the influence of artists like Henri de Toulouse-Lautrec and Jean-Louis Forain is readily evident[2]. As he wrote in 1897 to his close friend Charles Didisheim, '*People are for me blacks and greys or reds or greens against the background of a hazy city or in the chiaroscuro of a room...*'[3]

The artist's biographer Francis Hyslop has noted that, '*For his contemporaries Evenepoel's "modernism" consisted principally in his choice of subjects, and most modern painters were indiscriminately lumped together as "Impressionists"...Far from being an Impressionist, Evenepoel was actually a Realist in the line of Courbet, Daumier, Manet, Degas, and Toulouse-Lautrec. Like those artists he was concerned with much more than the raw presentation of nature; artistic and ideal considerations always played a significant part in his interpretations of the visual world. Evenepoel's realism was usually refined, delicate, and poetic. The artist's conviction and sensibility gave vitality to his painting...In spite of his painfully short career, Evenepoel left a substantial body of fine pictures that possess a durable value.*'[4]

37
SIR WILLIAM ROTHENSTEIN
Bradford 1872-1945 Far Oakridge, Gloucestershire

Portrait of Charles Haslewood Shannon, R.A.

Pencil and coloured chalks on light brown paper. Signed, dedicated and dated *WMR to CIH.S / Jan. 96* in pencil at the lower left.
380 x 298 mm. (15 x 11 3/4 in.)

PROVENANCE: Presented by the artist to the sitter in January 1896; Charles Haslewood Shannon and Charles Ricketts, London; Wyndham T. Vint[1], Bradford, Yorkshire.

EXHIBITED: London, British Institute of Adult Education [untraced].

William Rothenstein entered the Slade School of Art in London in 1888, studying there with Alphonse Legros, from whom he gained a thorough grounding in the principles of draughtsmanship[2]. The following year he enrolled at the Académie Julian in Paris, where he remained for four years. His time in Paris found the young Rothenstein befriending such artists as James McNeill Whistler, who was to be a dominant influence for several years, as well as Edgar Degas and Camille Pissarro. Rothenstein's growing reputation as a portrait draughtsman led him, on his return to England, to develop a market for his portraits. Indeed, throughout his career, portraiture – in the form of drawings, paintings or lithographs – formed by far the largest part of his output.

The present sheet is a portrait of the printmaker, draughtsman and book illustrator Charles Haslewood Shannon (1863-1937), at the age of thirty-three. Shannon was a key figure in the London art world between 1890 and 1930 and, together with his lifelong partner Charles Ricketts, designed and illustrated a large number of books, published an art journal entitled *The Dial*, and in 1894 established the Vale Press, named after their home in Chelsea. It was through Oscar Wilde that Rothenstein first met Shannon and Ricketts in 1893, soon after his return to London from Paris. As he recalled in his memoirs, '*Oscar Wilde had taken me to the Vale to see Ricketts and Shannon before I came to live in Chelsea, when I was charmed by these men, and by their simple dwelling, with its primrose walls, apple-green skirting and shelves, the rooms hung with Shannon's lithographs, a fan-shaped watercolour by Whistler, and drawings by Hokusai – their first treasures, to be followed by so many others.*'[3] In 1894 Rothenstein and Shannon shared a joint exhibition of their drawings and lithographs at E. J. van Wisselingh's Dutch Gallery in Brook Street, London. This was to be Rothenstein's first major London exhibition, and included thirty-one of his works, mostly portrait lithographs as well as some drawings and pastels.

As William Rothenstein further noted, '*in those early Chelsea days I was especially attracted by Ricketts and Shannon – they were so different from any artists I had met hitherto. Everything about them was refined and austere…Shannon was as quiet and inarticulate as Ricketts was restless and eloquent. He had a ruddy boyish face, like a countryman's, with blue eyes and fair lashes; he reminded me of the shepherd in Rossetti's* Found. *Oscar Wilde said that Ricketts was like an orchid, and Shannon like a marigold…I revered these two men, for their simple and austere ways, their fine taste and fine manners. They seemed to stand apart from other artists of the time; and I was proud of their friendship, so rarely given, and of the encouragement they gave to my work.*'[4] Rothenstein produced a number of portrait drawings of Charles Shannon, including examples dated 1894[5] and 1897[6], as well as a drawing dated 1903, now in the British Museum[7]. A double portrait drawing of Ricketts and Shannon together, dated 1894, appeared at auction in 1993[8].

As John Rothenstein has noted of his father's early drawings, '*Before about the year 1900 his work was distinguished by an eager, curious insight into character, whether of face, figure or locality, which expressed itself, notwithstanding his obvious high spirits and irrepressible humour, with a grave, disciplined detachment. His drawing, elegant and tenuous though it often was, showed a surprisingly sure grasp of form.*'[9]

38

HENRI EDMOND CROSS

Douai 1856-1910 Saint-Clair

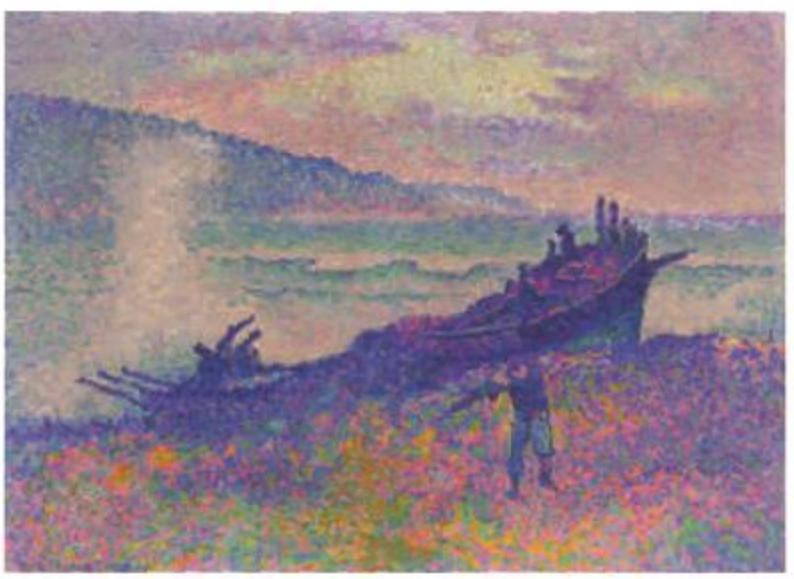
A Wrecked Boat on a Beach (L'Épave)

Oil on panel. Stamped with the *atelier* stamp *H.E.C.* (Lugt 1305a) in red ink at the lower right. Numbered *112* in black ink on a small label pasted to the reverse.
161 x 240 mm. (6 3/8 x 9 1/2 in.)

PROVENANCE: The studio of the artist, Saint-Clair; Probably the Cross atelier sale, Paris, Hôtel Drouot, 28 October 1921; Paul Suzor, Paris[1]; Thence by descent until 2010.

Relatively little is known of the work of Henri Edmond Cross[2] before 1884, when he first exhibited with the Société des Artistes Indépendants. Cross did not, however, adopt the Neo-Impressionist techniques of his colleagues Georges Seurat and Paul Signac until the early 1890's, shortly after Seurat's death. Around the same time he left Paris for the south of France, eventually settling in the village of Saint-Clair, near Le Lavandou in the Var region. The Mediterranean landscape of the Côte d'Azur was to become his preferred subject matter for the remainder of his career. From 1892 onwards Cross took part in all of the exhibitions devoted to the Neo-Impressionist movement. His style became less rigid as his career progressed, with his paintings gradually adopting a greater freedom of brushwork. He also developed a brighter palette; the colours of his paintings reflecting the light of the South. As Maurice Denis, a friend of the artist, noted in 1907, '*Cross has resolved to represent the sun, not by bleaching his colours, but by exalting them, and by the boldness of his colour contrasts…The sun is not for him a phenomenon which makes everything white, but is a source of harmony which hots up nature's colours, authorizes the most heightened colour-scale, and provides the subject for all sorts of colour fantasies*.'[3] Towards the end of his career, Cross had largely stopped painting out of doors, preferring to make small watercolours from nature which were then developed into finished paintings in the studio. He was, however, never very productive, largely due to a combination of failing eyesight and severe arthritis, and from 1900 onwards painted relatively little. Cross's work influenced such Fauve artists as Henri Matisse, André Derain and Louis Valtat, who all visited his studio in the Midi. As one modern scholar has written of Cross, '*By the time of his death, his work stood as a hymn to color and sunlight, and helped form the vision of the Mediterranean coast which is commonplace today.*'[4]

This small, spirited oil sketch is closely related to a large canvas known as *L'Épave* (*The Wreck*), signed and dated 1899 and probably painted at Saint-Clair (fig. 1), which is today in a private collection[5]. The finished painting was exhibited at the Société des Artistes Indépendants in 1902, and soon afterwards entered the collection of the critic Félix Fénéon, a champion of the Neo-Impressionists who owned a large number of works by Cross.



1.

39
LOUIS WELDEN HAWKINS
Esslingen 1849-1910 Paris

Le Petit Vent du Nord

Pen and black ink on textured paper, laid down on card. Signed with the artist's monogram *LWH* in a circle in black ink at the bottom.
376 x 267 mm. (14 3/4 x 10 1/2 in.)

Born in Germany to an English father and an Austrian mother, Louis Welden Hawkins studied at the Académie Julian in Paris between 1873 and 1876, under the painters William Bouguereau, Jules Lefebvre and Gustave Boulanger. He entered the Ecole des Beaux-Arts in 1876 and made his public debut at the Salon des Artistes Français in 1881, where his painting *Les Orphelins* won a third-class medal and was purchased by the State for the Musée du Luxembourg. Hawkins exhibited at the Salons of the Societé des Artistes Français between 1881 and 1891, and from 1894 onwards showed his work at the Societé Nationale des Beaux-Arts. He also participated in the exhibitions organized by the Rose + Croix movement in Paris in 1894 and 1895, at La Libre Esthétique in Brussels in 1894, 1896 and 1898, and at the Royal Society of British Artists in London in 1880 and 1881. He exhibited mainly landscapes, sentimental genre scenes and refined portraits, all of which earned him a considerable reputation.

Although Hawkins worked in a range of styles, perhaps the most interesting is a form of refined Symbolism, reflecting the artist's interest in the work of the Pre-Raphaelites and his friendship with writers such as Stephane Mallarmé (who noted of a painting given to him by the artist, '*talisman de longues heures, que nul regard ne peut épuiser*'), Paul Adam and Jean Lorrain, as well as painters like Eugène Carrière and Pierre Puvis de Chavannes. Hawkins, who took French nationality in 1895, was also friendly with the painter James McNeill Whistler and the sculptor Auguste Rodin, whose portrait he painted. Despite the fact that he worked for his entire career in France, only a handful of paintings by Hawkins are to be found in French museum collections, notably a remarkable portrait in the Musée d'Orsay of the feminist, socialist and journalist Caroline Rémy, known as Séverine. A striking self-portrait by the artist, dated 1906, is in the collection of the Van Gogh Museum in Amsterdam, which mounted a retrospective exhibition of Hawkins's work in 1993.

A splendid example of Hawkins's refined draughtsmanship in pen and ink, this drawing is likely to be a design for an advertisement for fans. The particularly Symbolist fascination with the mask as an artistic device (as seen, for example, in the work of Fernand Khnopff) is here balanced by elements and motifs – stylized vegetation and curved lines – derived from the vocabulary of Art Nouveau. From about 1900 onwards Hawkins produced a series of drawings of portrait masks of this type; these were intended as advertising images or magazine illustrations, as well as designs for fans and mirrors, and, occasionally, as illustrations for menus, theatre and concert programmes. Perhaps the best known of Hawkins's mask designs was one created for the goldsmiths Christofle et Cie. and used as an advertisement during the Exposition Universelle of 1900[1].

A similar drawing by Hawkins of the head of a woman in the form of a mask was recently acquired by the Museum of Fine Arts in Houston[2], while four other drawings of masks, each with female heads, are in private collections[3]. Also similar to the drawing here exhibited, though not in the form of a mask, is Hawkins's design for another advertisement for the Christofle firm, published in 1901 in the magazine *L'oeuvre d'art international*[4]. It has been noted of these drawings that '*In his masks, Hawkins used Art Nouveau floral motifs as decoration, depicted in two dimensions. This is in contrast with the faces which have acquired volume thanks to shadow effects and have been drawn with very realistic detail....*'[5]

The model for this drawing may have been the artist's daughter Jacqueline, born in 1892, who posed for a number of her father's works of this period.

DEPOSE
PETIT VENT DU NORD

40
UMBERTO BRUNELLESCHI
Montemurlo 1879-1949 Paris

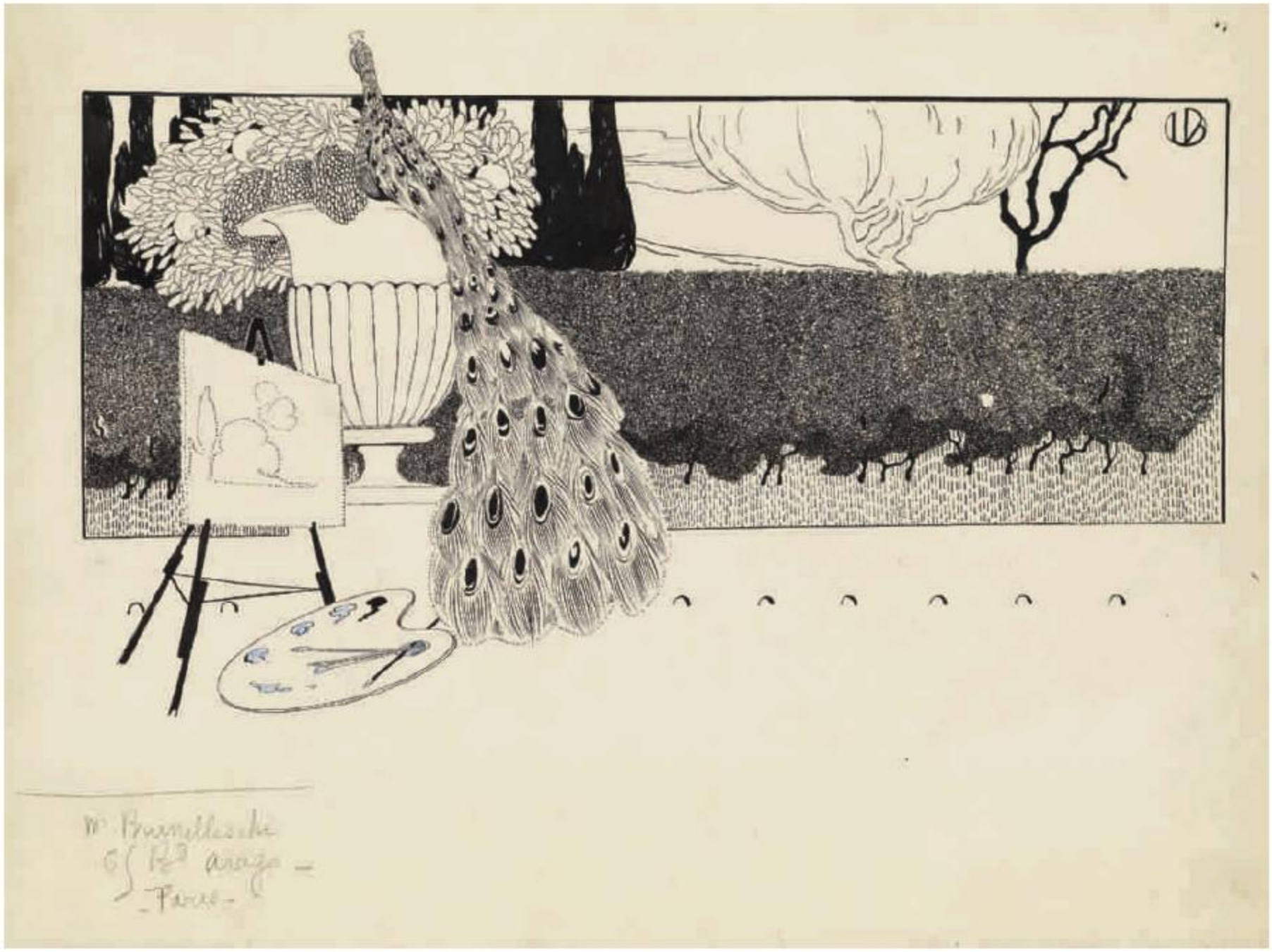
Landscape with a Peacock, an Easel and an Artist's Palette

Pen and black ink and black wash, with touches of blue chalk, over traces of a pencil underdrawing. Signed with the artist's monogram in black ink at the upper right. Inscribed with the artist's address *M. Brunelleschi / 65 B^d Arago / Paris* in pencil in the lower left margin.
165 x 303 mm. (6 1/2 x 11 7/8 in.) [image]
252 x 336 mm. (9 7/8 x 13 1/4 in.) [sheet]

Born in the Tuscan town of Montemurlo, near Pistoia, Umberto Brunelleschi was an illustrator and costume designer by trade and a Parisian by adoption. In 1900, following his studies at the Accademia di Belle Arti in Florence, he settled in Paris. He was to live and work in France for almost his entire career, although he also spent some time in Germany, Italy and America. In 1902 he began providing illustrations for the journal *L'Assiette au Beurre*, founded the previous year, often signing his work with the pseudonym Harun-al-Rashid. Admired in particular for his fashion illustrations, Brunelleschi worked for a large number of French, Italian, Spanish, English and American magazines, including *La Caricature*, *Journal des Dames et des Modes*, *Le Monde Illustré*, *Le Rire*, *Le Gazette de Bon Ton*, *Il Giornalino della Domenica*, *Harper's Bazaar*, *The Tattler*, *Vanity Fair* and *Vogue*. Much of his work was also issued in the form of *pochoirs*, or hand-coloured prints made from stencils, which were greatly in vogue in France in the early 20th century, particularly for fashion plates. Between 1919 and 1920 he served as artistic director of a short-lived journal, *La Guirlande d'Art et de la Litterature*.

Brunelleschi is also regarded as one of the finest book illustrators of the Art Deco period. He provided illustrations for numerous publications - including editions of Boccaccio's *Decameron*, Alfred de Musset's *La Nuit Vénitienne* and *Oeuvres*, Voltaire's *Candide* and *L'Ingénu*, La Fontaine's *Contes*, Casanova's *Mémoires* and many others - and his gouache drawings for such illustrations were exhibited at the Salons in Paris and at the Venice Biennale. Between the two World Wars, Brunelleschi worked mainly for the stage, designing costumes and sets for the Folies-Bergère, the Théâtre du Châtelet and the Casino de Paris between 1919 and 1939 (in particular the revues of the American star Josephine Baker, for whom he created costume designs), as well as stage designs for the Teatro alla Scala in Milan, the Roxy Theater in New York, and theatres in Germany and Italy. Among his most significant commissions were the original costumes and set designs for the premiere of Puccini's *Turandot* at La Scala in April 1926. Towards the end of his career Brunelleschi concentrated mainly on book illustrations, many of which display a pronounced erotic content.

The present sheet may be dated to between 1905 and 1910.



41
HENRY D'ESTIENNE
Conques 1872-1949 Paris

Portrait of a Young Girl

Oil on card.
252 x 156 mm. (9 7/8 x 6 1/8 in.)

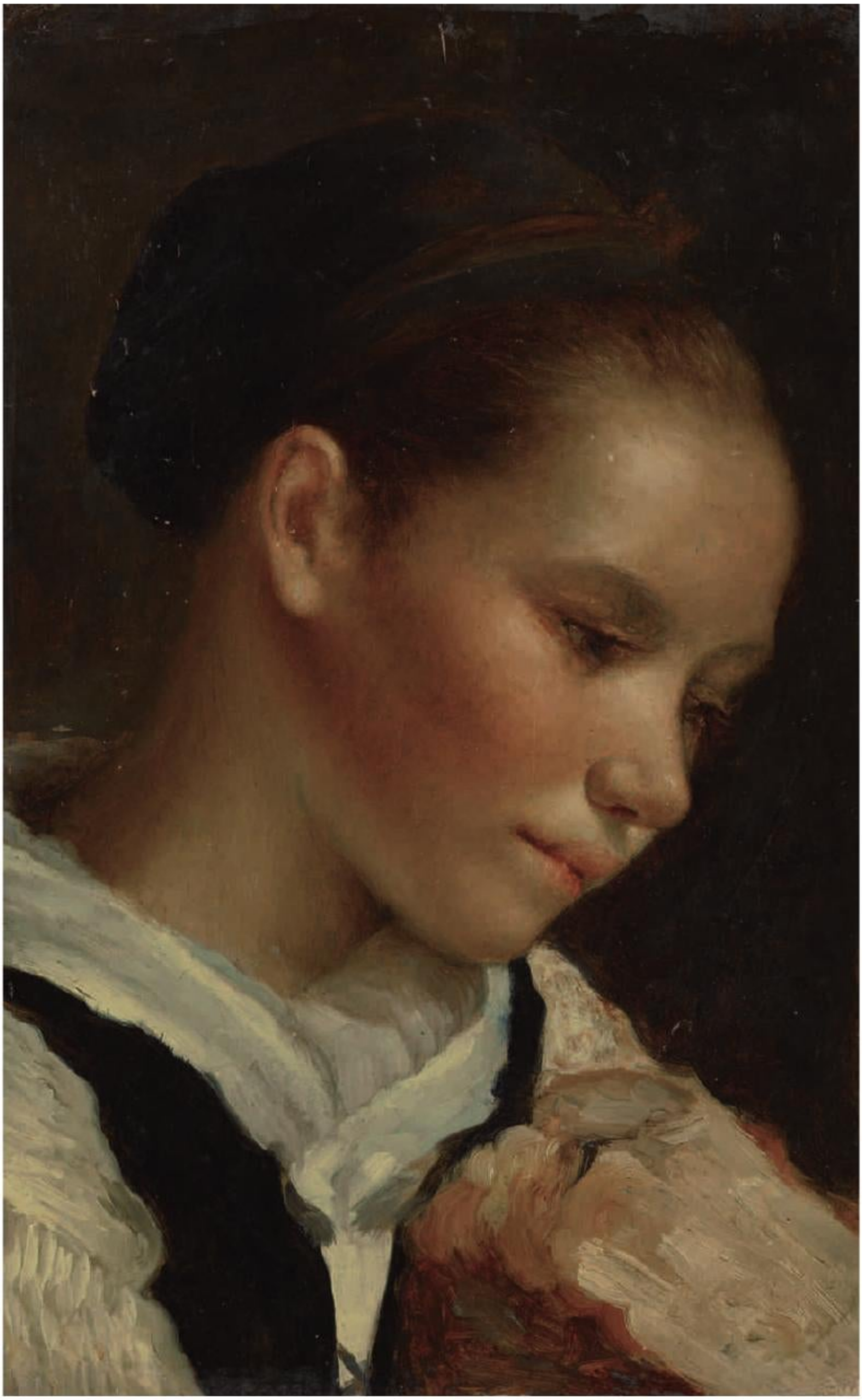
PROVENANCE: Possibly the d'Estienne studio sale, Paris, Hotel Drouot, 25 March 1998; Martin Moeller, Hamburg, in 2003; Private collection, Florida.

The son of a sculptor, Henry d'Estienne studied in Carcassonne and Montpellier before arriving in Paris, where he took lessons at the Ecole Nationale des Arts Décoratifs. He was soon admitted into the Ecole des Beaux-Arts as a student of the leading Orientalist painter Jean-Léon Gérôme. D'Estienne made his public debut at the Salon of the Société des Artistes Français in 1896, where three years later he exhibited a portrait of his grandmother, which was acquired by the State for the Musée des Beaux-Arts in Carcassonne. The painting, today in the Musée d'Orsay, also won the artist a bronze medal at the Exposition Universelle of 1900, for which he also painted a landscape diorama of the coast of Somalia that earned him an appointment as painter to the Ministère des Colonies. A trip to Spain, Morocco, Algeria, Tunisia, Sicily and Venice resulted in a number of paintings and pastel drawings which he later exhibited at both the Société des Artistes Français and the Société des Peintres Orientalistes Français. One of these paintings, a portrait of an old woman in the costume of a native of the province of Aragon in Spain, was acquired in 1902 for the Musée du Luxembourg and is today also in the Musée d'Orsay.

Henry d'Estienne is perhaps best known today as a painter of Orientalist subjects. He traveled to Turkey and Egypt, and between 1927 and 1929 his work was exhibited in Cairo and Alexandria. He received a number of portrait commissions from Egyptian dignitaries, with King Fouad I owning several of his works. He also took part in the Expositions Artistiques de l'Afrique Française, and contributed to the Salons of the Société Coloniale des Artistes Français. His reputation as an Orientalist painter led to his appointment as a member of the fine arts commission and jury for the great Exposition Coloniale Internationale held in Paris in 1931.

Apart from his extensive travels throughout the Near East and North Africa, d'Estienne also spent much time in Brittany throughout his career. He was particularly drawn to the depiction of Breton customs, rituals, festivals and costumes, and this resulted in such paintings as *A Feast in Brittany*, exhibited at the Salon of 1904 and bought for the Musée du Luxembourg. (Other genre scenes of Breton life are in the Museo des Bellas Artes in Buenos Aires.) After the First World War, d'Estienne seems to have devoted himself mainly to portraiture, exhibiting several paintings of his wife and daughter, among other sitters. His works were exhibited at a number of Parisian galleries, notably the Galerie Georges Petit and Galerie Bernheim, and he was also a member of the Cercle de l'Union Artistique. In 1937 Estienne won a gold medal at the Exposition Internationale in Paris. An auction of more than 270 paintings and drawings from the studio of the artist was held in Paris in 1998.

The same young model seen in this oil sketch may have posed for d'Estienne's genre painting *The Doting Mother*, which appeared at auction in London in 1986[1].



actual size

42
SIR WILLIAM ORPEN, R.H.A., R.A.
Stillorgan, Co. Dublin 1878-1931 London

When the Living Sleep and the Dead Awake

Pencil, ink and watercolour on buff paper. Inscribed *WHEN THE LIVING SLEEP AND THE DEAD AWAKE. ETC. ETC. HUDDERSFIELD* in black ink at the lower edge of the image. Further inscribed by the artist '*Thank you for the letter – your lines are very pleasant – I wish I had that delightful / feeling myself it must be most restfull – but I am like the Bovril advertisement / and "want more" – Huddersfield looks quite romantic from my window in the* -' in black ink in the lower margin.
240 x 208 mm. (9 1/2 x 8 1/8 in.) [sheet]

PROVENANCE: Mrs. Florence Evelyn St. George, London; By descent to her daughter, Vivien Winch Graves; Thence by descent until 2012.

LITERATURE: Bruce Arnold, *Orpen: Mirror to an Age*, London, 1981, p.238.

The biographer P. G. Konody has written of William Orpen that, from an early age '*drawing became his goal, his passion, almost his language. His whole eloquence lay in the sure hand that guided his pencil…So much had drawing become his language that, in spite of the great literary ability to which his books and poems testify…later in life he decorated his correspondence with sketches expressing his meaning more clearly and tersely than any verbal explanation or description, the actual writing being confined to a few words.*'[1] Part of a letter, the present sheet was drawn in the summer of 1906, when Orpen was working in Huddersfield in West Yorkshire, engaged on a portrait commission. The letter was sent by the artist to his wealthy American patron and mistress, Evelyn St. George (1870-1938), and may be grouped with a number of sketches of the window in Orpen's home in Chelsea, often with the night sky seen beyond..

As Bruce Arnold has written, with particular reference to the present sheet, '*It would be hard to describe the letters which Orpen wrote to [Mrs. St. George] as 'love letters'…In all, 365 letters, fragments of letters and drawings have survived. An overall judgement cannot be made, since in many cases the text has been cut away, leaving only a drawing surrounded by tantalising but unintelligible morsels of prose. The general tone is of warmth, friendship and intimacy, with only occasional overtones of romance. It was a loving friendship…There are curious, sad fragments. When he was in Huddersfield, painting a portrait of a Miss Lumb, he sent to Mrs St George a 'Window Picture', small, and in sepia and blue wash. In composition it is like the series involving Grace. But Orpen stands with his finger to his lips, holding back the curtain to show the sky. And he has written: 'When the living sleep and the dead awake…' He shares in this and other moments his more intimate feelings with mistress rather than wife.*'[2]

Another illustrated letter from Orpen in Huddersfield to Mrs. St. George is, like almost all of his letters to her, now in the collection of the National Gallery in Ireland in Dublin. On the reverse of a dark pen and wash sketch of himself with arms raised in desperation and the smoking chimneystacks of the town behind him, the artist has written, '*I write in the last state of despair. Huddersfield is the limit – on the back you will find a drawing and you can judge by the subject or more still by the execution that what I say is truth. A letter will cheer me up if you have time…*'[3]

In 1912 Evelyn St. George gave birth to a daughter, named Vivien, by the artist. The present sheet was one of several intimate letters and drawings by Orpen that Vivien inherited from her mother. (As she recalled in her memoirs, published many years later, *'[Orpen] had written to my mother almost daily, as other men might keep a diary; fascinating letters, always illustrated and sometimes composed of nothing but drawings, like a strip cartoon.*'[4]) In 1974 Vivien Graves gave over three hundred and fifty illustrated letters, drawings and sketches by Orpen, dating from between 1906 and 1929, to the National Gallery of Ireland. The present sheet – one of the artist's earliest letters to Mrs. St. George – and was one of only a handful of letters illustrated by Orpen that Vivien retained in her possession.

Thank you for your letter – your lines are very pleasant – I wish I had that delightful
feeling myself it must be most restful – but I am like the Board advertisement
and "want more" – Huddersfield looks quite romantic from my window in the

43
LUCIEN OTT
Paris c.1870-1927 Villeneuve Saint-Georges

A Seated Man

Watercolour, over an underdrawing in black chalk. Signed with the artist's monogram in black ink at the lower right.
299 x 213 mm. (11 3/4 x 8 3/8 in.)

PROVENANCE: Pandora Old Masters, New York, in 2001; Private collection, Florida.

The early 20th century French painter and draughtsman Lucien Ott remains a somewhat obscure figure to this day. Inspired by the work of Paul Gauguin and the other artists then working at Pont-Aven, he made several visits to Brittany early in his artistic career, between 1889 and 1900. It was also in Brittany that Ott met the printmaker and illustrator Henri Rivière, whose colour woodcuts provided an introduction to the artistic principles of *Japonisme*. On his return to Paris, Ott exhibited some of his landscapes of Brittany at the Salon des Indépendants of 1901. The following year he contributed a further ten works to the exhibition, and he continued to exhibit there regularly until 1914. Ott's favourite subjects were scenes of Paris and the banks of the Seine, as well as views of the surrounding Ile de France and sites in Brittany. Although he was first and foremost a landscape artist, he also produced still life drawings in pastel, as well as portraits of his wife, children and close friends; works which are more immediate and direct than his delicate landscapes. His palette became somewhat darker as his career progressed. With the outbreak of war in 1914, Ott joined the army, where he made several drawings of his fellow soldiers and scenes of military life. After the end of the war he appears to have given up painting altogether, and until his death produced mainly watercolour views of the countryside around his home in the Parisian suburb of Villeneuve Saint-Georges. In 1929, two years after his death, Ott was the subject of a retrospective exhibition at the Galerie Bernheim-Jeune in Paris.

A gifted draughtsman, Lucien Ott worked fluently in a variety of media, including pen, pastel, chalk and watercolour. He was also active as an engraver, trained in this medium by his friend, the printmaker and art historian Loys Delteil. Drawings by Ott are in the collections of the National Gallery of Art in Washington, D.C., the Morgan Library and Museum in New York, and elsewhere.

This fine watercolour portrait is an excellent example of Ott's assured draughtsmanship. A stylistically similar gouache and watercolour of *A Seated Tanner Smoking his Pipe*, signed and dated 1918, is in the collection of Yvonne and Gabriel Weisberg and is a promised gift to the Minneapolis Institute of Arts[1]. Another comparable drawing by Ott is a *Portrait of the Artist's Daughter, Lucienne*, which was on the art market in 2001 and is today in a New York private collection[2].

44

JACQUES VILLON

Damville 1875-1963 Puteaux

Milk Bottle (Boîte à lait)

Oil on cradled panel. Signed and dated *Jacques Villon / 12* in brown ink at the lower left.
223 x 169 mm. (8 3/4 x 6 5/8 in.)

PROVENANCE: Acquired from the artist by Louis Carré, Paris; By descent to his wife, Olga Burel Carré, Bazoches-sur-Guyon; Her posthumous sale, Paris, Hôtel Drouot, 3 July 2003, lot 4; Private collection, Saint-Germain-en-Laye.

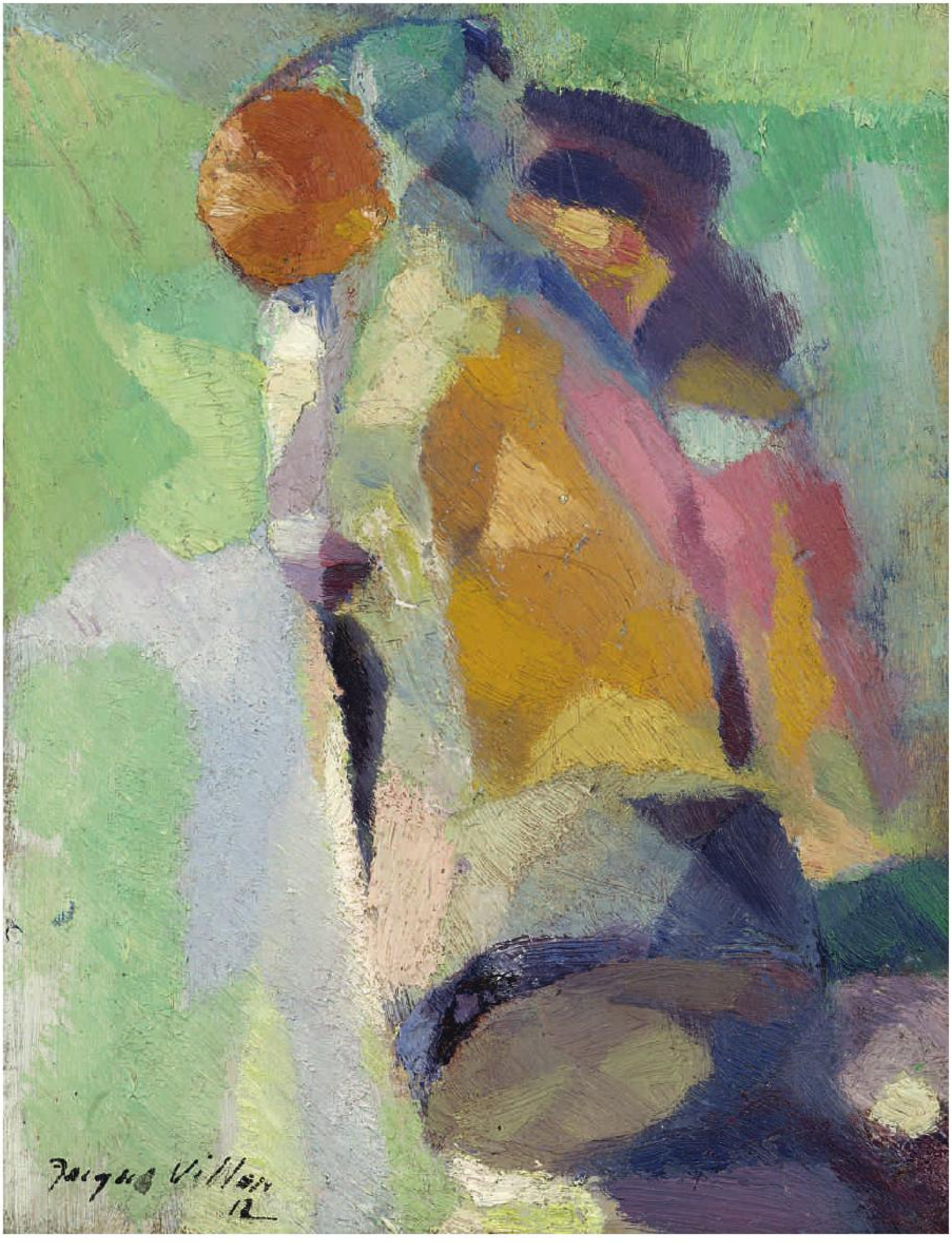
LITERATURE: Anisabelle Berès and Michel Arveiller, *Au temps des Cubistes, 1910-1920*, exhibition catalogue, Paris, 2006, pp.532-533, no.215.

EXHIBITED: Oslo, Kunstnernes Hus, *Jacques Villon*, 1959-1960, no.2; Bergen, Bergens Kunstforening, *Jacques Villon: Maleri*, 1960, no.2; Stockholm, Moderna Museet, *Jacques Villon: Måleri och Grafik 1902-1959*, 1960, no.2; Paris, Galerie Berès, *Au temps des Cubistes 1910-1920*, 2006, no.215.

Born Gaston Emile Duchamp, Jacques Villon adopted his name to distinguish himself from his younger brothers, the sculptor Raymond Duchamp-Villon and the painter Marcel Duchamp. Villon's early career was devoted to illustration and printmaking, and it was not until around 1910, at the age of thirty-five, that he began working full time as a painter. In 1911 he was a founder member of Puteaux Group – better known as the Section d'Or, a name Villon came up with – along with his brothers and the artists Robert Delaunay, Albert Gleizes, Juan Gris, Frantisek Kupka, Fernand Leger, Jean Metzinger and Francis Picabia, among others. In 1912 Villon exhibited with the Section d'Or, and the following year nine of his paintings were included in the seminal Armory Show in New York, all of which were sold. He also produced a number of significant prints in the Cubist idiom. After the First World War, Villon's work began moving towards a form of geometric abstraction. One of the few French artists of the period to achieve a measure of success in America, where his work was acquired by such important collectors as John Quinn, Villon had his first one-man show in America in 1921; indeed within a few years his work was better known in America than in France. In 1938 Villon met the art dealer Louis Carré, who became his exclusive agent and, in 1942, purchased the entire contents of his studio. A one-man exhibition at Carré's Galerie de France in 1944 secured the artist's renown among younger artists. In 1956 Villon won the Grand Prize for painting at the Venice Biennale, and his international reputation was firmly established by a retrospective exhibition at the Galerie Charpentier in Paris in 1961.

Painted in the same year as the inaugural exhibition of the Section d'Or in 1912, this small painting dates to the very beginning of Villon's interest in Cubist methods. Unlike his paintings and prints of 1911 or even the early part of 1912, in which the subject is readily evident, this painting is one of the first works by Villon in which the object depicted – a milk bottle, painted with faceted planes of colour – is not immediately apparent. A related painting of the same year, of nearly identical dimensions and closely related to the present work in style, technique and tonality, depicts a cow in profile, as seen on the label of a bottle of milk[1]. As Douglas Cooper and Gary Tinterow have written, '*Towards the end of his life, Villon referred to himself as 'the Impressionist Cubist' and this description is apposite…a play of light and luminous tonalities were characteristic features of his work…He made a limited use of the technique of facetting and progressively evolved, under the combined influences of Gleizes and Delaunay, a style based on fragmented forms and a succession of overlapping planes of colour used to evoke volume and a sense of space.*'[2]

This painting is accompanied by a certificate of authenticity from Patrick Bongers, dated 28th October 2002, and will be included in the forthcoming *catalogue raisonné* of the artist's paintings.



45
ODILON REDON
Bordeaux 1840-1916 Paris

The Sleeping Child

Watercolour, gouache and pencil on card. Dedicated and signed *a / Simone / Fayet / - / 1 Janv. / 1916 / Od.R* in brown ink at the lower left. Also signed *ODILON REDON* vertically in grey ink at the lower left. 178 x 257 mm. (7 x 10 1/8 in.)

PROVENANCE: Presented by the artist to Simone Fayet, Béziers, on 1 January 1916; Thence by descent until 2011.

Bertrand-Jean (known to his family as Odilon) Redon was, at a very young age, sent to live with an old uncle at Peyrelebade, a vineyard and estate surrounded by an abandoned park in a barren area of the Médoc region, northwest of Bordeaux. Here the young boy, who suffered from frail health and epilepsy, was to spend much of his childhood in relative solitude. Indeed, it was not until he was eleven that he was sent to school in Bordeaux, where at fifteen he began to take drawing classes with the obscure watercolourist Stanislas Gorin. The most important influence on the young artist, however, was Rodolphe Bresdin, whose studio in Bordeaux he frequented, and who was to prove decisive on his artistic development. It was from Bresdin, for example, that Redon learned the techniques of etching and lithography. Nevertheless, for most of his career Redon worked in something of an artistic vacuum, aware of the work of his contemporaries but generally preferring to follow his own path. His drawings and prints allowed him to express his lifelong penchant for imaginary subject matter, and were dominated by strange and unsettling images of fantastic creatures, disembodied heads and masks, solitary eyes, menacing spiders and other dreamlike forms. For much of the first thirty years of his career Redon worked almost exclusively in black, producing his '*noirs*' in charcoal and chalk; the drawings he described as '*mes ombres*', or '*my shadows*'.

It was not until 1881, when he was more than forty years old, that Redon first mounted a small exhibition of his work, to almost complete indifference on the part of critics or the public. The following year, however, a second exhibition of drawings and lithographs brought him to the attention of a number of critics. One of these was the novelist J. K. Huysmans, who wrote perceptively of the artist that '*It would be difficult to define the surprising art of M. Redon. Basically, if we except Goya, whose spectral side is less rambling and more real, if we also except Gustave Moreau, of whom M. Redon is, after all, in the healthy parts of his work, a very distant pupil, we shall find his ancestry only among musicians perhaps, and certainly among poets. It is indeed a genuine transposition of one art into another. The masters of this artist are Baudelaire and especially Edgar Poe, whose consoling aphorism that* all certitude lies in dreams *he appears to have pondered.*'[1] Redon's critical reputation began to grow, and in 1884 he exhibited at the first Salon des Indépendants, which he had helped to organize. Two years later he was invited to show at the eighth and final Impressionist exhibition, and in the same year exhibited with Les XX, a group of avant-garde artists, writers and musicians in Brussels.

Towards the end of the 19th century Redon began to move away from working mainly in charcoal and black chalk in favour of a new emphasis on colour, chiefly using the medium of pastel but also watercolour, oil paint and distemper. Indeed, after about 1900 he seems to have almost completely abandoned working in black and white. Like his *noirs*, his pastels of floral still lives and portraits were popular with a few collectors, and several were included in exhibitions at Durand-Ruel in 1900, 1903 and 1906, and in subsequent exhibitions of his work in Paris and abroad. Despite this change in direction, however, Redon's work remained unpopular with the public at large, and it was left to a few enlightened collectors to support the artist in his later years. Nevertheless, an entire room was devoted to Redon at the seminal Armory Show held in New York in 1913, an honour shared by Cezanne, Gauguin, Matisse and Van Gogh.

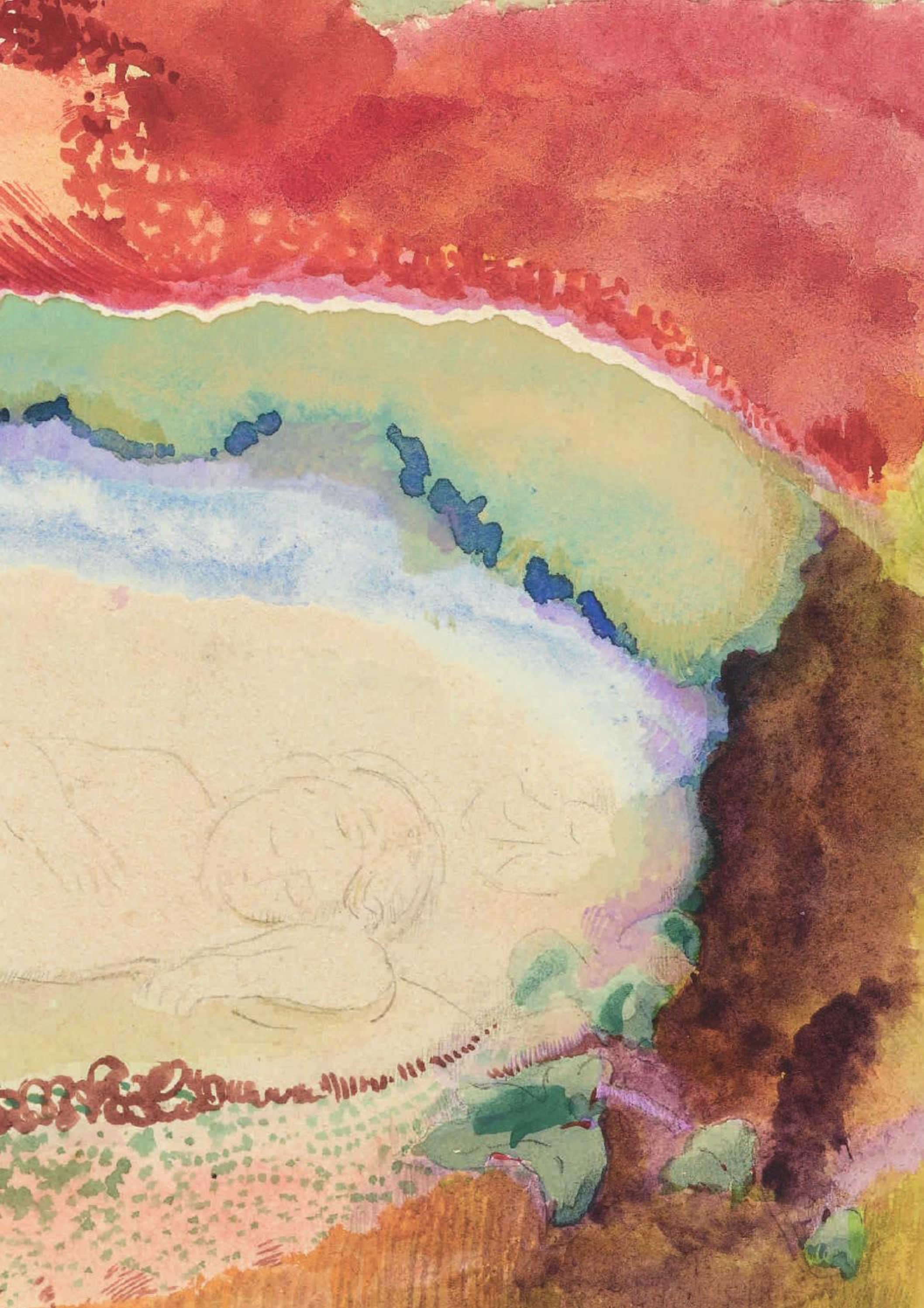
Although Redon had worked in watercolour as a youth at the beginning of the 1860's, it was not until some thirty years later that he began again to work seriously in the medium. His watercolours, however, reflect a more reserved side of his experiments with colour, and his work in this fluid medium seems to have been done largely for his own pleasure. Redon's use of the watercolour medium is largely confined to the later years of his career, '*when he turned from working primarily in black to enthusiastically embrace color. Indeed, the watercolors seem to have had a somewhat more private role in his oeuvre than his work in other media. Although he discussed his* noirs, *or* fusains *(charcoal drawings), his prints, pastels, and paintings in his correspondence – and in his posthumously published writings on art – watercolor is never discussed. The mature watercolors, however, treat themes that concerned the artist throughout his career, and some…are complete and accomplished works of art.*'[2] Redon's late watercolours were never exhibited in his lifetime and seem to have been retained by the artist until his death, shortly after which a number of examples were sold by his widow to private collectors such as Jacques Zoubaloff. Redon's watercolours were first seen by the public only in posthumous exhibitions of his work, such as that held at the Galerie Bernheim-Jeune in 1917.

This extraordinary watercolour, which has never before been exhibited, was given by Odilon Redon to Simone Fayet (1899-1961), the eldest daughter of his friend and patron Gustave Fayet, on New Year's Day of 1916. A painter, collector and museum curator, Gustave Fayet (1865-1925) was a champion of several modern artists in the late 19th and early 20th centuries, in particular Gauguin and Redon. He owned over a hundred works by Gauguin and also collected many works by Redon, mainly from 1908 onwards. Fayet met Redon in 1900, and bought his first works by the artist – three '*noir*' drawings – the following year. In 1910 he commissioned two large murals from Redon to decorate the library of the Cistercian abbey of Fontfroide, near Narbonne, which Fayet had purchased and begun restoring in 1908.

The sleeping child in this watercolour is depicted enclosed and protected by a sort of colourful aura or shell; a motif that is found in a handful of Redon's paintings, watercolours and pastels of the second decade of the 20th century. As Gloria Groom has observed, '*The shell as protection and cage is another metaphoric device used by Redon in a number of works to indicate the subconscious and the relationship of woman to nature.*'[3] This tender and delicate composition, however, differs from Redon's more sensual and, at times, disturbing images of Venus or Andromeda-like figures similarly enclosed in these organic shell-like forms, which are also sometimes reminiscent of underwater flowers[4].

Gustave Fayet's daughter Simone would have been about fifteen years old at the time that Redon gave her this vibrant watercolour. The artist had, several years earlier, painted two pastel portraits of Simone as a young girl; one showing her with a doll, dated 1906 and today in a private collection[5], and the other, recently sold at auction in Paris, depicting her at her first Holy Communion in 1908[6]. In 1919 Simone Fayet married Paul Bacou, a government minister and diplomat; their daughter Roseline Bacou was to become one of the leading scholars of Redon's *oeuvre*, and organized the first major modern retrospective of the artist's work in Paris in 1956.

Given by Redon to Simone Fayet just six months before the artist's death, and never before published or exhibited, this splendid watercolour has remained in the possession of the Fayet and Bacou families until recently. It will be included in the forthcoming supplement to the Redon *catalogue raisonné* in preparation by the Wildenstein Institute.



46
MAXIMILIEN LUCE
Paris 1858-1941 Paris

The Seine at Rolleboise

Pastel and watercolour on paper, laid down. Signed, dated and inscribed *Luce / Rolleboise / 1924* in pencil at the lower right. Numbered *63* twice, in blue chalk and red chalk, and inscribed *Maximilien Luce N° 1834* in black ink on the old backing board.
317 x 495 mm. (12 1/2 x 19 1/2 in.)

Born in the Parisian neighbourhood of Montparnasse, Maximilien Luce displayed a lifelong interest in the depiction of the daily life of the working-class city folk he grew up with. Trained initially as a wood-engraver, he took up landscape painting in the late 1870's. Although best known for his work as a Neo-Impressionist painter, Luce often preferred urban subjects to the landscape views produced by such colleagues as Camille Pissarro and Paul Signac. Like Signac and Henri-Edmond Cross, Luce continued to work in a Neo-Impressionist, or pointillist, manner for many years after the death of the group's leader Georges Seurat, in 1891. He exhibited with the Neo-Impressionist artists at the Salon des Indépendants, and also took part in the exhibitions organized by Les XX in Brussels in 1889 and 1892. His strong left-wing political convictions and hostility towards the authoritarianism of the Second Empire also found expression in much of his art, and particularly in his graphic work, which included illustrations for several anarchist and subversive broadsheets, including *Le Père Peinard*, *Le Chambard* and *Le Temps Nouveau*. A member of the French anarchist movement, Luce was briefly imprisoned as a political activist in 1894. From about 1895 onwards, and partly under the influence of Camille Pissarro, Luce began to move away from the Neo-Impressionist manner. He painted a number of urban views, in particular scenes of Notre-Dame, as well as depictions of men at work, rural landscapes and a handful of splendid portraits of fellow artists. Luce continued to exhibit his work regularly, with a series of one-man exhibitions at such Parisian galleries as Durand-Ruel, Druet and Bernheim-Jeune. His work was also shown in Germany, Belgium and Switzerland.

Luce first visited the village of Rolleboise, at a bend on the river Seine between Mantes and Bonnières, northwest of Paris, in 1917. He had discovered Rolleboise through the painter Alexis Veillet, and rented a room in the village, from where he would often visit his friend Claude Monet at Giverny, not far away. In 1920 he purchased a house just below the church at Rolleboise, '*on a hillside sloping down gently to the Seine, a most pleasant and peaceful spot…This is where Luce spent the happiest years of his life.*'[1] Luce produced numerous vibrant paintings of the countryside around Rolleboise and the valley of the Seine, painted with great sensitivity, '*as if his whole career were here to reach its culmination. Luce let his inspiration go free, and the result was a very serene form of painting.*'[2] The artist died in Paris and is buried at Rolleboise.

Drawn in 1924, this large and vibrant watercolour is characteristic of Maximilien Luce's confident draughtsmanship. The view depicts the village and church of Rolleboise, perched above a bend in the Seine. As one scholar has pointed out, '*Luce was a gifted painter of water, mainly rivers, the Seine, the Marne and the Sambre, but also canals and ponds. He even painted the sea, but seemed ill-at-ease with its vastness, for it is always shown strictly enclosed…*'[3]

The present sheet is accompanied by a certificate from Denise Bazetoux, dated 27 May 2010, and will be included in the forthcoming supplement to her *catalogue raisonné* of Luce's work.

47

FREDERICK CAYLEY ROBINSON, A.R.A.

Brentford-on-Thames 1862-1927 London

The Capture

Pencil, watercolour and gouache. Signed and dated *CAYLEY - ROBINSON 1924* in pencil at the lower right. Inscribed *The Captive / Frederick Cayley Robinson / (JS Maas)* in pencil in a modern hand on a label formerly pasted onto the old backing board. Further inscribed *Given to* [?] *by* [?] */ 1973(?)* [crossed out] in ink on a label formerly pasted onto the old backing board.
278 x 334 mm. (10 5/8 x 13 1/8 in.) [image]
348 x 403 mm. (13 5/8 x 15 7/8 in.) [sheet]

PROVENANCE: Sir Laurence E. Halsey, K.B.E., London and Worplesdon, in 1928; Robert Younger, Baron Blanesburgh, Winchelsea, Sussex; The Fine Art Society, London, in 1969; Mrs. Michael Webb, in 1975; Possibly the Maas Gallery, London; Ralph Esmerian, New York.

LITERATURE: 'Current Art Notes: Royal Society of Painters in Water-Colours', *The Connoisseur*, May 1924, p.51.

EXHIBITED: London, Royal Society of Painters in Water Colours, *Summer Exhibition*, 1924, no.189; London, Royal Academy of Arts, *Exhibition of Works by Late Members of the Royal Academy and of the Iveagh Bequest of works by Old Masters (Kenwood Collection)*, Winter 1928, no.138; London, The Fine Art Society, *The Earthly Paradise: F. Cayley Robinson, F. L. Griggs and the painter-craftsmen of The Birmingham Group*, 1969, no.143; Aldeburgh, Aldeburgh Festival and Edinburgh, The Fine Art Society, *The Earthly Paradise: F. Cayley Robinson and the painters of the Birmingham Group*, 1975, no.21.

Despite being arguably one of the most interesting and original artists working in England in the first quarter of the 20th century, Frederick Cayley Robinson remains a relatively obscure figure to this day. His work has not been the subject of a monograph, nor has there been any retrospective exhibition of his paintings since 1977; indeed, during his lifetime he was only accorded three one-man exhibitions. Cayley Robinson studied at St. John's Wood School of Art between 1883 and 1885, and thereafter at the Royal Academy Schools. Following a period of some two years sailing around the English coast (in a boat he had helped to build), he completed his studies at the Académie Julian in Paris, between 1891 and 1894. There he came into contact with the work of Pierre Puvis de Chavannes and the Nabis painters, who were to have a strong influence on his style, although he was also much inspired by the work of Sir Edward Burne-Jones and the painters of the early Italian Renaissance. As early as 1896 the critic Alfred Lys Baldry noted of the young Cayley Robinson that '*He has already established himself as an artist who occupies a place by himself, and he is conspicuous because he fills that place with real distinction. If he goes on as he has begun he can hardly fail to make his mark on the art-record of our times.*'[1]

Much of the early part of Cayley Robinson's career was spent abroad. He lived for several years in Florence, where he studied the art of Giotto, Mantegna and Michelangelo, and took up the practice of painting in tempera. After a period of four years in Paris, he returned to England in 1906, two years after his first one-man exhibition, at the Baillie Gallery in London. In 1911 he began to exhibit his watercolours at the Royal Society of Painters in Water Colours, and continued to send two or three works to each of the Society's annual exhibitions until 1926. Much of Cayley Robinson's work is characterized by a sense of stillness and meditative calm, and this is perhaps especially true of his exhibition watercolours. Indeed, as James Greig noted in an appreciation of his work in watercolour, published shortly after the artist's death, '*neither medium nor method counts in any great measure for the attractiveness of Cayley Robinson's* oeuvre. *Its influence is exercised mainly through spiritual emotion conveyed in rhythmic movement and tender tones of alluring beauty. The rhythm is always controlled within a well thought out design, but it is the elusiveness of the inward motive of his pictures that gives them their indefinable charm.*'[2]

Cayley Robinson exhibited regularly at the Old Water-Colour Society, The Royal Society of British Artists and the Glasgow Institute of the Fine Arts. He also received commissions for costume and set designs for theatrical productions, most notably for a staging of Maurice Maeterlinck's *The Blue Bird* at the Haymarket Theatre in 1909; a work that served to cement his reputation as what one recent scholar has described as '*a sensitive painter of the child's-eye view*'[3]. (The artist also provided the drawings for an illustrated edition of *The Blue Bird*, published in 1911; the drawings were exhibited at the Leicester Galleries in London the same year.) Cayley Robinson also produced a handful of designs for posters and book illustrations, notably for *The Book of Genesis*, published in 1914.

Apart from his easel paintings, Cayley Robinson was highly regarded as a mural painter. Perhaps his finest works in this field are a series of four enormous oil paintings on canvas collectively known as *The Acts of Mercy*, painted for the entrance hall of Middlesex Hospital in London. Commissioned from the artist in 1910 and painted between 1915 and 1920, the paintings remained *in situ* until the Hospital was demolished in 2008, and were acquired the following year by the Wellcome Library in London. In 1914 Cayley Robinson also won a commission to paint a mural of *The Coming of Saint Patrick to Ireland* for the Dublin Art Gallery. By this time he had settled in London, established in a block of studios in Lansdowne Road which also housed the artists Charles Ricketts and Charles Shannon, Glyn Philpot and James Pryde. He lived there from 1914 until his death, although he spent three months every year in Glasgow, as Professor of Figure Composition and Drawing at the Glasgow School of Art. Elected a member of the Royal Watercolour Society in 1919 and an Associate of the Royal Academy in 1921, Cayley Robinson was also a member of the New English Art Club.

As one modern scholar has written, '*Cayley Robinson's pictures are almost always of people, denizens of a silent, timeless world. There are symbolic allusions but no clear cut messages…Cayley Robinson suggests an artist who, almost consciously, evaded worldly success; his life and work evoke that of a musician who, with only a limited number of notes available to him, is able to create a corpus of amazingly subtle harmonies which is neither forced nor false.*'[4]

The present watercolour was one of two works sent by the artist to the summer exhibition of the Old Water-Colour Society in London in 1924. One review of the exhibition noted that '*Mr. Cayley Robinson is scarcely as successful as usual in* The Capture, *the figure interest being expressed with less sympathy than the finely-studied still-life in the foreground.*' The watercolour was probably acquired from the OWCS exhibition by Sir Laurence Halsey (1871-1945), who lent it to the Royal Academy in 1928. Not long afterwards *The Capture* entered the collection of the law judge Lord Blanesburgh (1861-1946), who owned several significant works by Cayley Robinson, and was one of the artist's most important patrons and supporters.

In keeping with much of Frederick Cayley Robinson's work, the subject of the present sheet remains somewhat enigmatic. As MaryAnne Stevens has noted of the artist, '*the critics were perplexed by the meaning of Robinson's paintings. When writing about his work, they tended to apply such descriptions as 'poetic', 'literary', 'ethical', 'full of associative meaning' and expressive of a mood'. However, there was one quality in his pictures upon which they all agreed: it was 'symbolic'. This does not mean that Robinson adhered to a rigid system of visual metaphor…Instead, it is the quiet interchange between form and content, line and colour, which suggests a mood, a state of mind or the aspirations of Man. It is this aspect of his work which, in the face of pictorial innovation by other English artists after about 1900, justified Robinson's commitment to an individual, quasi-archaic style of painting. It was this aspect that which also fascinated the critics of his day and which continue to intrigue us today.*'[5]

48
LUCIEN LÉVY-DHURMER
Algiers 1865-1953 Le Vésinet

A Female Nude

Pastel on paper, laid down on panel. Signed *L Lévy / Dhurmer* in blue chalk at the lower left.
867 x 568 mm. (34 1/8 x 22 3/8 in.)

Lucien Lévy began his artistic career as a lithographer and decorator, and was the head of a decorative stoneware factory in Golfe-Juan. Trained at the Ecole Superieure de Dessin et Sculpture in Paris, he exhibited infrequently at the Paris Salons, and it was not until 1895, following a visit to Italy, that he began to take up painting seriously. His first exhibition, at the Galerie Georges Petit in Paris in 1896, was comprised mainly of pastels and a handful of paintings, and revealed the artist as a painter of mythical scenes and portraits in a dreamlike, Symbolist vein that he was to maintain throughout much of his career. (It was also at the time of the 1896 exhibition that he adopted the name Lévy-Dhurmer, adding part of his mother's surname to his own.) Another exhibition of his work in 1899, at the Société d'Éditions Artistiques at the Librarie Ollendorf In Paris, added to his growing reputation, and the following year he won a bronze medal at the Exposition Universelle of 1900. Lévy-Dhurmer's Symbolist depictions of women, characterized by an intense melancholy and vibrant colours, were popular with the public, and he was soon established as a successful portrait painter. He also painted landscapes and decorative mural schemes; one such set of wall paintings, painted between 1910 and 1914 for a dining room in a Parisian home, is today installed in the Metropolitan Museum of Art in New York.

Lévy-Dhurmer travelled extensively throughout Europe, making numerous trips to Italy and visiting Spain, Holland and Turkey. From 1901 onwards he also spent time in the Maghreb region of North Africa, and produced a number of paintings of Orientalist subjects, several of which were shown at the exhibitions of the Société des Peintres Orientalistes Français in Paris from 1902 onwards. In France he worked in Brittany, the Savoie, Alsace, the Vosges and the Côte d'Azur, as well as around Paris and Versailles. In later years, Lévy-Dhurmer moved away from an overt Symbolism in works inspired by the music of composers such as Ludwig van Beethoven, Claude Debussy and Gabriel Fauré. He exhibited at the Salon des Artistes Français, the Société Nationale des Beaux-Arts and the Salon d'Automne, and was the subject of a number of one-man shows throughout his career, in Paris and Brussels. A major retrospective exhibition of Lévy-Dhurmer's work was held at the Musée des Arts Décoratifs in Paris in 1952, the year before his death.

Lucien Lévy-Dhurmer had a particular fondness for the medium of pastel, with which he was able to achieve striking chromatic effects. Indeed, he had a distinct preference for the medium, using it for portraits, allegorical scenes and landscapes, all of which he exhibited regularly at the Salon des Pastellistes Français between 1897 and 1913. It was in reference to such pastels that one contemporary critic, in one of the first accounts of the artist to appear in an English publication, described Lévy-Dhurmer's work as '*the manifestation of one of the most remarkable figures in the art world of to-day. For here we have something more than promise. This is the work of an artist in full possession of style and method, master of himself and of his art.*'[1] Lévy-Dhurmer's penchant for paintings and pastels of solitary female figures may be seen to reflect the further influence of, on the one hand, the *sfumato* technique of Leonardo da Vinci's paintings, and on the other, the sensibilities of the English Pre-Raphaelites.

As early as 1906, one scholar wrote in praise of Lévy-Dhurmer's '*astonishing power of draughtsmanship, taste of a rare order...a genuine love of all that is exquisite and subtle, without any trace of affectation, a fine sense of order and harmony of line and colour – these are the qualities by which the work of this versatile genius is distinguished.*'[2] The artist's pastel technique was admired by such fellow artists as Henri Fantin-Latour and Fernand Khnopff, and this appreciation has continued to the present day. One modern scholar has reserved particular praise for Lévy-Dhurmer's work in pastel; '*Here indeed, is unquestionably*

the Symbolist painter who shows the most brilliant mastery of pastel…his pastels strike us with the perfection of their execution and the originality of his inspiration.'[3] Another writer adds that the artist was '*a virtuoso with pastels, able to draw the best from the velvety textures and singular tones of that medium.*'[4]

From around 1920 onwards, Lévy-Dhurmer produced several pastels of female nudes, often given musical titles, which are characterized by a a predominantly bluish tonality and a precise application of fine dots of pastel, in a manner akin to the pointillist technique. The artist's conception of these nebulous, sensual nudes – depicted as simple torsos, as in the present sheet – was poetically described by him in a letter of 1928 to his friend Louis Robin: '*The Nudes…Tuberose, ripe wheat, black iris – mother-of-pearls and strawberries – pinks, apricot hues, soft morning blues – night blues, flashes of lightning – curves disappearing in dimness – strength, charm, disorder, chaste dreams united with sensual delight – this is, my dear Louis Robin, all that I have tried to include in these bodies that sway, turn silent, fade away – that one incessantly pursues but will never attain: has anyone ever succeeded in defining the tone, the form, the continuous metamorphosis of a cloud.*'[5]

A stylistically comparable large pastel study of a nude female torso by Lévy-Dhurmer (fig. 1), datable to the first half of the 1920's, is in the Musée d'Orsay in Paris[6]. Entitled *Sonate au claire de lune*, the pastel was one of several works by the artist inspired by the music of Beethoven. The Musée d'Orsay pastel has been described in terms that are equally applicable to the present sheet: '*This is one of Levy-Dhurmer's most beautiful nudes for its monumentality, the fluidity of its composition, its vibrant rendering (numerous crosshatched lines in the neo-impressionist manner) and finally for its colouring (harmonies of purple, green, orange, yellow.*')[7] Among other comparable pastel nudes by Lévy-Dhurmer is one in the collection of the Musée de Beaux-Arts de la Ville de Paris at the Petit Palais in Paris[8].

1.

49

KARL HERMANN HAUPT

Halle an der Saale 1904-1983 Berlin

Self Portrait 3 (Selbstbildnis 3)

Gouache and oil on a thin card. Signed and dated *HAUPT24* in yellow gouache at the lower left centre. Inscribed *Bauhaus-Student Weimar 1924. / Selstbildnis 3 (farbige Fassung) / Mischtechnik auf Karton / Die Positiv-Negativ Wirkung, (1. u. 2 Fassung) / werden durch die Farbe aufgelöst. / Die Schwarz-Weiss Fassungen, (1. u. 2.) / ähneln eher einem Fotonegativ. / K. H. Haupt. Halle. a. d. S. / 1924.* on a typewritten label pasted onto the reverse. A stamp with the coat of arms of the city of Weimar pasted onto the reverse.
678 x 478 mm. (26 5/8 x 18 3/4 in.)

PROVENANCE: Anonymous sale, Munich, Von Zezschwitz, 3 December 2004, lot 1020; Whitford Fine Art, London; Private collection, New York.

A painter and designer, Karl Hermann Haupt studied painting at the Kunstgewerbeschule in his native Halle between 1920 and 1923. Between 1923 and 1924 he took courses at the Bauhaus in Weimar, where he was taught by Josef Albers, László Moholy-Nagy, Wassily Kandinsky, Paul Klee and Walter Gropius. After his studies at the Bauhaus in Weimar, Haupt returned to Halle, where he worked until 1926, when he moved to Krefeld to take up a career as a textile painter. Haupt remained in Krefeld for much of the 1930's, studying under Johannes Itten at the Krefeld School for Textile Decoration. By 1939 he was working as a technical draughtsman in Halle. Following military service in World War II, Haupt was employed by the regional government of Saxony-Anhalt until 1951, when he was appointed a lecturer at the School of Applied Arts in Berlin. From 1953 onwards he worked as a scientific illustrator and photographer at the Academy of Sciences in Berlin.

The influence of the teachings of the Bauhaus is evident in the handful of works by Haupt of the 1920's that have survived. These include an abstract composition in watercolour of 1925[1] and a gouache and watercolour drawing entitled *The Red Man* of about the same date[2]; both works are today in New York private collections. Another gouache drawing by Haupt of 1925, in which the artistic theories of the Hungarian Constructivist painter László Moholy-Nagy are particularly evident, is today in the collection of the Bauhaus Archive in Berlin[3], which also houses a number of linocuts by the artist that similarly reveal his debt to the example of Moholy-Nagy[4].

This large and impressive sheet is an early self-portrait by Karl Hermann Haupt, executed in 1924 while he was a student at the Bauhaus in Weimar. The artist's typewritten label on the reverse (fig. 1) may be translated as: '*Bauhaus student Weimar in 1924 / Self Portrait 3 (colour version) / mixed media on card / The positive-negative effect, (1st & 2nd versions) / be resolved by the colour. / The black and white versions, (1st & 2nd) / look more like a photo negative. / K. H. Haupt. Halle a. d. S. / 1924.*' Another student drawing by Haupt of the same year, a *Construction for an Equilibrium Study* drawn in pencil on tracing paper, is in the collection of the Bauhaus Archive at the Museum für Gestaltung in Berlin[5].

1.

HAUPT.24.

50
LÉON SPILLIAERT
Ostend 1881-1946 Brussels

The Commercial Port of Ostend

Gouache and watercolour on paper. Signed and dated *Spilliaert 1926* in brown ink at the lower right.
349 x 258 mm. (13 3/4 x 10 1/8 in.)

PROVENANCE: Purchased from the artist by Abraham Lauffer, Ostend, c.1926; His wife, Antoinette Lauffer-Rottersman, New York, until 1956; By descent to Georges Lauffer, Paterson, NJ and Laguna Hills, CA, until c.1990; Thence by descent to Robert Lauffer, El Sobrante, CA.

LITERATURE: To be included in the forthcoming Spilliaert *catalogue raisonné* by Anne Adriaens-Pannier.

Léon Spilliaert from an early age suffered from acute anxiety, stomach disorders and insomnia. As an introspective and sensitive youth, he would wander the deserted streets, quays and beaches of his native Ostend throughout the evening, and in later years produced countless drawings, pastels and watercolours of the fog-bound city at night. Having shown a talent for drawing from an early age, Spilliaert was largely self-taught as an artist. For much of his early career, however, only a handful of local collectors were aware of his work, and it was not until 1908 and 1909 that he first exhibited his drawings in public. By the end of 1909 one art critic had described him in an Ostend newspaper as '*still almost unknown, shrouded in proud modesty and disdainful of advertising, the young Oostende aquarellist Léon Spilliaert is a great, a very great artist.*'[1] Spilliaert continued to take part in local exhibitions, and became a member of several artists groups, alongside such painters as James Ensor and Constant Permeke. By 1912 he had come to be better known, and was invited to take part in a number of avant-garde exhibitions. In 1920, along with Ensor, Permeke and Gustave de Smet, he became a founder member of the *Sélection* group in Brussels, exhibiting regularly with them and contributing covers and illustrations to its magazine. Spilliaert spent most of his career in Ostend, and views of the port town and its surrounding coastline came to dominate his output.

Spilliaert remains best known today as a virtuoso draughtsman, and drawings were his chief mode of expression throughout his career. Executed in pastel, gouache, Indian ink and wash or watercolour, his drawings are remarkable examples of original and inventive visual imagery, and include landscapes and seascapes, urban views (almost always depicted at night, and usually devoid of people), interiors, still-lives and, not least, a series of intensely introspective self portraits.

The present sheet depicts the Quai de la Commerce, the Pilotage building and the Gare Maritime in Ostend. The three commercial docks in Ostend were built and developed in the 18th and 19th centuries, and by the early years of the 20th century the area around them housed warehouses, wharves, factories, hotels and a railway station. In 1924 Spilliaert moved to a studio on the second floor of a building on the Amsterdamstraat, with a view overlooking the port. In his sketchbooks, he made a large number of drawings of the buildings and quays of the commercial docks, and these appear in several finished drawings of this period. However, as Norbert Hostyn has noted, '*He rarely represents [the docks] in their reality: he plays with topographical elements from their surroundings: the two sturdy railway station towers and the metal railway station roof, the slender tower of the pilotage building as well as other buildings. He displaced and rearranged them and thus made contemporary capriccios with them.*'[2]

Among other drawings of the commercial port of Ostend by Spilliaert are a large watercolour view of *The Commercial Docks and the Gare Maritime* of 1924, in the Musées Royaux des Beaux-Arts de Belgique in Brussels[3] and an even larger gouache, pastel and ink drawing of *The Commercial Docks in Ostend* of the same date, in the collection of the Vlaamse Gemeenschap in Belgium[4].

51
KARL ARNOLD
Neustadt bei Coburg 1883-1953 Munich

Mickey Mouse (Micky-Maus)

Pen and black ink and pale blue-green wash. Signed with initials and dated *KA31* at the lower right.
240 x 231 mm. (9 1/2 x 9 1/8 in.) [image]
391 x 344 mm. (15 3/8 x 13 1/2 in.) [sheet]

PROVENANCE: Fischer Fine Art, London, in 1978; Ralph Esmerian, New York[1].

EXHIBITED: London, Fischer Fine Art, *Karl Arnold 1883-1953*, 1978, no.35.

One of the leading caricaturists and illustrators of the first half of the 20th century in Germany, Karl Arnold studied at the Academy of Fine Arts in Munich in 1901, where among his fellow students were Wassily Kandinsky and Paul Klee. In 1907 Arnold contributed his first illustration to the satirical magazine *Simplicissimus*, with which he was to be closely associated for much of his career. Arnold spent some months in Paris between 1910 and 1911 from where he continued to contribute illustrations for *Simplicissimus* and its rival, the art and literary journal *Jugend*. In 1913 Arnold was, along with Kandinsky and Alexej von Jawlensky, one of the founders of the *Neue Münchener Sezession* (New Munich Secession) group, and contributed to its first exhibition, held the following year. Between 1934 and 1936 he served as the director of *Simplicissimus*, and in 1936 engaged in an exclusive contract as a cartoonist for the *Berliner Illustrierte Zeitung*. Beset by illness and following a stroke in 1943, Arnold produced very little before his death in 1953. Arnold's graphic work began to be recognized again in the 1970's, with a retrospective of his drawings and caricatures held in Berlin and elsewhere in 1975 and an exhibition dedicated to *Simplicissimus* at the Haus der Kunst in Munich in 1977. As has been noted of Arnold's illustrations, '*His unique quality as an artist is the brilliant characterisation of types and the extraordinarily telling conjunction of picture and caption.*'[2]

The present sheet is a drawing for an illustration published in the 26th January 1931 issue of *Simplicissimus*, accompanied by the caption '*Unerhört, dieses Biest stellt unser aller Prominenz in den Schatten!*' ('*Outrageous, this beast steals the limelight from all of our celebrities!*'). Among the celebrities depicted in the drawing may be recognized the film stars Tallulah Bankhead, Wallace Beery, Charlie Chaplin and Adolphe Menjou. Also depicted is the German actor Otto Gebühr in the guise of Frederick II, King of Prussia; a role he portrayed in fifteen German films between 1920 and 1942.

Published in Germany, *Simplicissimus* was one of the most important satirical magazines of the first half of the 20th century, and enjoyed an international reputation. The magazine was founded in Munich in 1896 by the publisher Albert Langen, who envisioned an illustrated satirical weekly for a German audience, along the lines of *Punch* in England or *L'assiette au beurre*, *Le Rire* or *Gil Blas illustré* in France. *Simplicissimus* soon became especially renowned for its artwork, with artists from all over Europe contributing drawings for its pages, all reproduced to a very high standard. By 1904 its circulation was in excess of 65,000 copies a week, but after the First World War the magazine began to focus more on social than political commentary. With the rise to power of Hitler and the Nazi party in 1933, the magazine lost much of its edge, becoming largely a propaganda outlet, and it ceased publication in September 1944.

Karl Arnold was one of the most significant contributors to *Simplicissimus*. Although his first drawing was published in the magazine in 1907, it was not until 1917 that his work began to appear regularly in its pages. By this time Arnold was a staff artist, with a share in the profits of the magazine, and he can be credited with shaping its 'look' during the 1920's and 1930's. Arnold remained closely involved with the magazine until its closure.

52
EDOUARD VUILLARD
Cuiseaux 1868-1940 La Baule

Card Players at Les Clayes

Pastel and charcoal on brown paper, laid down on board. Signed *EVuillard* in pencil at the lower left. A French customs stamp on the reverse of the backing board.
200 x 268 mm. (7 7/8 x 10 1/2 in.)

PROVENANCE: Jos Hessel, Paris and Château des Clayes, nr. Versailles; By descent to their daughter, Mme. Jacques Arpels, Paris; Her sale, London, Sotheby's, 12 June 1963, lot 52; Sam Salz, New York; William Beadleston, New York; Purchased from him in June 1978 by Joanne Melniker Stern, New York; Thence by descent until 2012.

LITERATURE: Antoine Salomon and Guy Cogeval, *Vuillard: The Inexhaustible Glance. Critical Catalogue of Paintings and Pastels*, Milan, 2003, Vol.III, p.1571, no.XII-236 (where dated 1930-1935).

Drawing was an integral part of Edouard Vuillard's artistic process. He was, as one scholar has written, *'in many ways the supreme graphic artist among the Nabis. He drew throughout his life, indeed daily...'*[1] Most of Vuillard's drawings are relatively small in scale and intimate in nature. Belinda Thomson has noted of the artist that, *'He observed and recorded assiduously, not just, one senses, with a view to accumulating studies that would be of possible use at a later date, but also as a function of the role he played in the society in which he moved, and an essential expression of the pleasure he took in his day-to-day surroundings.'*[2] From around 1900 onwards he used mainly pastel for his drawings, and came to master the subtlety and vibrancy of this challenging medium.

This pastel drawing depicts a card game at the Château des Clayes, a château near Versailles which was the country estate of Vuillard's close friends, Jos and Lucy Hessel. The Hessels had moved there in 1926, and Vuillard was to become a frequent visitor to the house. Indeed, Les Clayes, conveniently close to Paris, became the artist's rural retreat for the last decade of his life. In later years Jacques Salomon, the artist's nephew by marriage, recalled of Vuillard at Les Clayes that *'he was constantly drawing his friends, and those who found his eye upon them knew they must hold the pose in which he had caught them...I can still picture Vuillard at a social gathering. He would suddenly look intently at a group...with a direct stare. Then his face would grow grave, and without taking his eyes off his subjects he would whip his notebook out of his pocket...and, without hesitation, start to draw. He worked with great speed, scarcely glancing at his paper, entirely preoccupied by the sight before him.'*[3] The bearded man at the right may be identified as the novelist, playwright and journalist Tristan Bernard (1866-1947), an old friend of Vuillard's and another frequent visitor to Les Clayes[4].

The present sheet may be grouped with a small number of paintings and pastels by Vuillard of card players at the Château des Clayes, all dating to the first half of the 1930's. These include a large painting in distemper in the collection of the Aberdeen Art Gallery and Museums[5] and a pastel drawing of *The Game of Cards* in the Musée Municipal de l'Évêche in Limoges[6]. Four other pastels of card players at Les Clayes are known through old photographs[7].

The provenance of this small pastel includes several members of Vuillard's circle of intimate friends. Its first owner was Jos (Joseph) Hessel (1859-1942), who was the artist's principal agent and dealer for the latter part of his career. Hessel's wife Lucy was to be Vuillard's muse, model and lover for almost forty years. The present sheet was inherited by the Hessel's adopted daughter Lulu Grandjean-Hassel, later Mme. Jacques Arpels (1921-2004), who appears in many of Vuillard's paintings, drawings and photographs after 1930. Sold by her in 1963, the drawing came into the possession of the art dealer Sam Salz (1894-1981), who had been introduced to Vuillard by Jos Hessel in 1938. Salz, who was painted by the artist in 1939, handled the sale of many of the most important works by Vuillard today in American collections.

53
CHARLES FREDERICK TUNNICLIFFE, R.A.
Langley 1901-1979 Malltraeth, Anglesey

Leaping Salmon

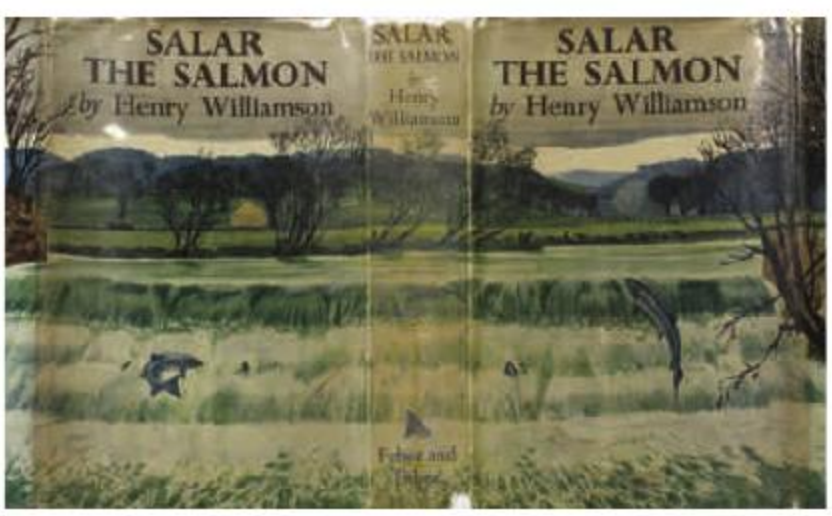
Watercolour, heightened with gouache. Signed with monogram *CT* in white bodycolour at the lower right.
221 x 372 mm. (8 3/4 x 14 5/8 in.) [image]
270 x 415 mm. (10 5/8 x 16 3/8 in.) [sheet]

LITERATURE: Henry Williamson, *Salar the Salmon*, London, 1935 [dust jacket].

Raised on a small farm in Cheshire, Charles Tunnicliffe drew avidly from an early age and studied at the Macclesfield School of Art before winning a scholarship to the Royal College of Art in London. He supported his scholarship with income earned from selling his etchings, which had so impressed his tutors at the Royal College that he was allowed an extra year to work on this aspect of his art. After his graduation Tunnicliffe worked mainly as a commercial wood-engraver, producing designs for advertising images. In 1932 he was commissioned to produce wood engravings for an illustrated edition of Henry Williamson's acclaimed novel *Tarka the Otter*. The success of Tunnicliffe's illustrations for *Tarka the Otter* led to considerable demand for his work as an illustrator, and it is for this that he is perhaps best known today. The artist was to illustrate more than eighty books, including five other works by Williamson, as well as books by H. E. Bates, Mary Priestley, Ernest Hemingway, Richard Church, Allison Utley and others. He was also highly regarded for his depictions of birds, which he began to study in the 1930's, and he eventually published several books of his bird illustrations. In 1944 Tunnicliffe was admitted as an Associate member of the Royal Academy, rising to Academician ten years later. From 1947 until his death in 1979 he lived and worked on the island of Anglesey in North Wales.

As his close friend and fellow artist Kyffin Williams has written of Tunnicliffe, '*The whole of nature absorbed him and he was more sensitive to it than any man I have ever met; but it was nature in the particular that motivated his probing eye and forced him to live a life of obsession that produced a body of work that has hardly been equalled by any British artist...He had always been a good draughtsman, but never a facile one, for nothing had come easily to him, and what he had achieved in his middle years and in his later life was due entirely to the efforts of youth and early manhood. He had learned to master the art of the watercolour, the transparency of the wash and the subtle addition of gouache...He had filled his sketch books with information, both artistic and scientific, that will always be referred to by those who study our wild-life.*'[1]

This splendid large watercolour is a drawing for the wraparound dust jacket of the first edition of the book *Salar the Salmon* by Henry Williamson (fig. 1), published by Faber and Faber in London in 1935. As well as this watercolour for the cover, Tunnicliffe produced a number of wood engravings which appear as vignettes throughout the book, while for the illustrated edition published the following year he added several colour plates. While the book was not as commercially successful as *Tarka the Otter*, its illustrations were greatly admired. As a recent biographer of the artist has noted, '*the watercolour illustrations for Faber's edition [of* Salar the Salmon*] were delicate and quite exquisite.*'[2]



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54
PABLO PICASSO
Malaga 1881-1973 Mougins

Femme au bain

Pen and black ink and grey wash, on cream wove paper. Signed *Picasso* in black ink at the lower right. Inscribed and dated by the artist *Boisgeloup 9 Avril / XXXIII* in black ink at the upper right. Numbered *10* and *C/30* in pencil on the verso.
289 x 229 mm. (11 3/8 x 9 in.)

PROVENANCE: The Zwemmer Gallery, London; Anonymous sale, New York, Christie's, 14 November 1984, lot 259; Private collection, USA.

EXHIBITED: Probably London, The Zwemmer Gallery, *An Exhibition of a Collection of Fifty Drawings by Pablo Picasso*, 1937, no.33 (*'Wash drawing. Baigneuse. 1933'*).

Drawn on the 9th of April 1933, this superb pen and wash drawing remained unknown to Christian Zervos and most Picasso scholars, and is previously unpublished. The drawing depicts Picasso's young lover Marie-Thérèse Walter, and, as the inscription notes, was drawn at the Château de Boisgeloup, a country house near Gisors, seventy kilometres northwest of Paris, which Picasso had bought in 1930. As the artist's granddaughter has recently written, *'Boisgeloup represented the haven of peace that he had been looking for, where he could live in secret with Marie-Thérèse…it was the only place where Picasso and Marie-Thérèse could meet in peace without the risk of being discovered at any time.'*[1] At Boisgeloup, Marie-Thérèse Walter would pose for numerous paintings, drawings and sculptures, and this period was to be among the most fruitful and creative of Picasso's long career.

In this splendid drawing, Marie-Thérèse is easily recognizable as the bather, secretly observed by a young boy as she steps into a bath or pool. The artist may here have been basing his composition on the Biblical theme of Susanna and the Elders, although the old men of the Old Testament tale have here been replaced by a curious youth, peering timidly over the edge of the bath. The theme of voyeurism is, of course, one that Picasso would return to throughout his later career.

A closely related drawing in pen and ink wash (fig. 1), of horizontal format, was drawn at Boisgeloup two days after the present sheet and is today in the Graphische Sammlung of the Staatsgalerie in Stuttgart[2]. Another related pen and ink drawing, also horizontal in orientation and dated the day after the present sheet, appeared at auction in New York in 1990[3]. Also related in subject is an etching by Picasso of *Startled Bathers* (*Les Baigneuses surprises*), dated 22 May 1933 and also done at Boisgeloup, which was one of the prints executed by the artist for the *Vollard Suite*[4].

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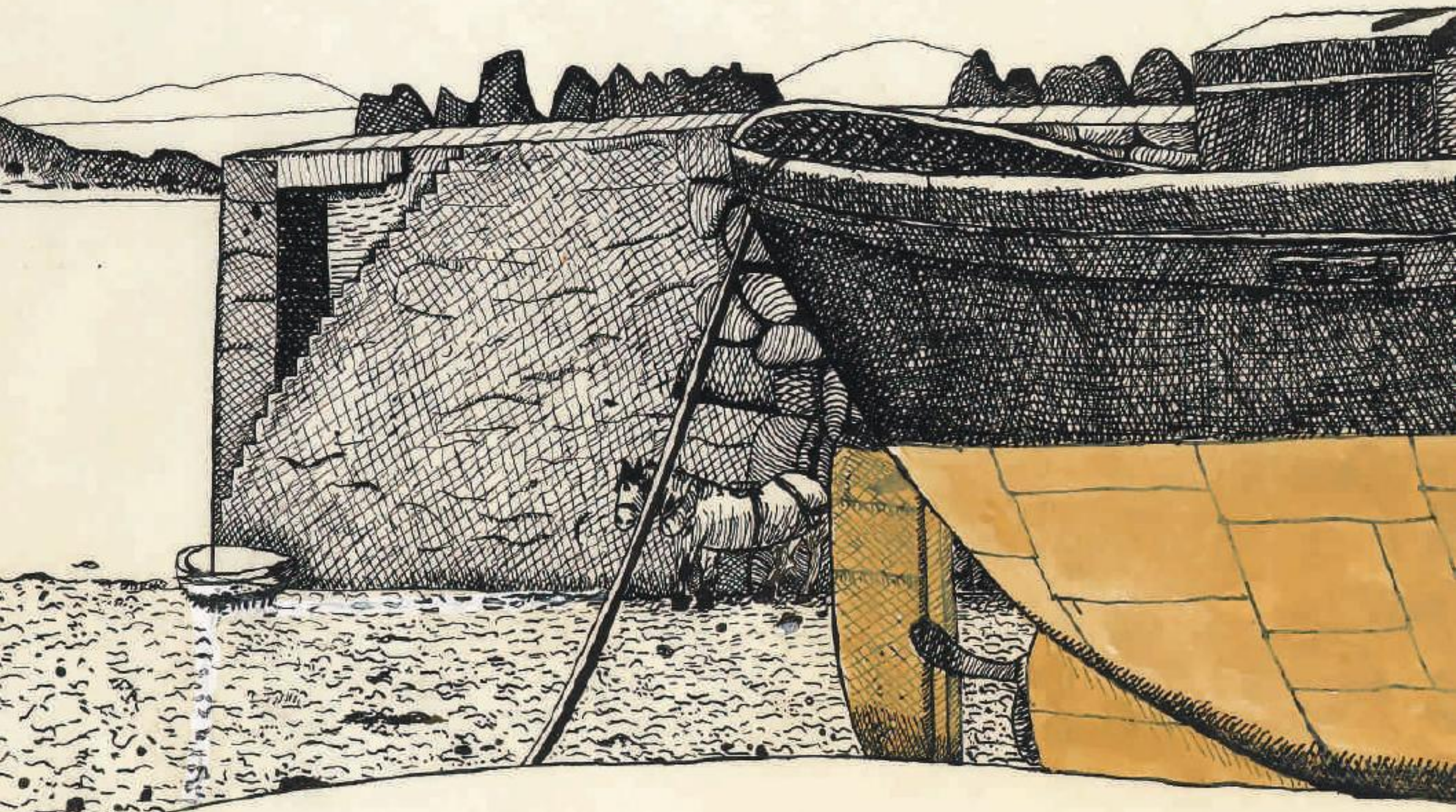


55
LUCIAN FREUD, OM, CH
Berlin 1922-2011 London

Boat, Connemara

Pen and black ink and tempera, with touches of white heightening, on thin Whatman paper.
445 x 562 mm. (17 1/2 x 22 1/8 in.)

PROVENANCE: Acquired from the artist by William G. Howell, Cambridge and London, in c.1948; Thence by descent until 2012.

One of the artist's finest early pen drawings, this superb and unusually large sheet by Lucian Freud, drawn in 1948, is a major new addition to the artist's *oeuvre*. Purchased from the artist soon after it was made, the drawing has been in the same collection for over fifty years, and has remained completely unknown to scholars. It is here published and exhibited for the first time.

The present sheet dates from a period of three weeks that Freud spent in Ireland in August 1948, not long after his marriage to Kitty Garman and the birth of their daughter Annie. Together with his lover, the English painter Anne Dunn (b.1929), Freud stayed at the Zetland Arms hotel overlooking Cashel Bay in Connemara, in County Galway on the west coast of Ireland. It has long been assumed that the only work Freud produced during this trip is the pastel drawing *Interior Scene*, which depicts Dunn half hidden behind a curtain, standing by a window in a room at the Zetland Arms[1]. As one critic had perceptively noted of this brief stay in Ireland in the summer of 1948, however, '*It's interesting that Connemara didn't wrench Freud's painterly gaze out of doors, although Dunn remembers him in tartan trousers 'stepping precariously into a bog'*.'[2] The reappearance of this previously unknown drawing, only the second example of Freud's work from this trip, provides striking evidence that the artist did indeed closely study his surroundings.

Observed with Freud's keen, analytical eye for a composition, this sizeable drawing depicts a small steamboat drawn up at low tide on the beach below the Zetland Arms, on an inlet in Cashel Bay. Behind the boat is the long stone pier, built around 1860 (and known as O'Loghlen's Quay after the original owner of the inn), with Cashel Hill behind. In the left background can be seen a Connemara pony – a breed originating in Galway, where the harsh landscape resulted in a hardy, tough breed of horse – which would have been used to haul loads of seaweed and kelp from the bay, while a small rowboat is visible in the right background.

The early years of Lucian Freud's career were largely devoted to drawing, and the practice would remain a vital part of the artist's development throughout the 1940's and early 1950's. As Freud himself recalled, many years later, '*I would have thought I did 200 drawings to every painting in those early days. I very much prided myself on my drawing. My work was in a sense very linear.*'[3] The 1940's in particular were a period of sustained activity in drawing, with the artist creating an important series of self-contained works in charcoal, ink, watercolour, coloured crayons, pencil and chalk. As Lawrence Gowing has noted, '*Freud's drawings in 1943 and 1944 have already a quality of resolved classical line, with the minimum of inflexions to make legible its formal message, which is otherwise the property of only the very best painters of twenty years before...Style and capacity developed rapidly in these drawings...*'[4]

Freud had his first solo exhibition at the Lefevre Gallery in London in the winter of 1944, followed by a second show in early 1946, and in both exhibitions a number of drawings were shown. Writing of the artist's drawings of this period, Robert Hughes noted that '*there is no doubt that part of his reputation as a boy prodigy in London art circles in the war years rested on his single-minded commitment to linear description rather than painterly evocation…The precocity of the early work, some of which...reveals a*

degree of control extraordinary in an artist of 21, lies in the fierce independence of its delineation.'[5] William Feaver adds that '*By the mid-1940's, Freud's drawings had an extraordinary allure. In charcoal, conté and chalk on Ingres paper he caught every texture from bamboo to corduroy...*'[6]

From the middle of the 1940's onwards, Freud's drawings began to display an ever greater confidence in his powers of observation and expression, and his draughtsmanship reaches new heights of refinement. At this time, the artist's drawings – whether in pen, pencil or crayon – began to display techniques associated with printmaking, like hatching, stippling and dotting, and it is perhaps not surprising that it was around this time that he began to experiment with etching. Another scholar has written of Freud's early drawings that '*One is struck not just by evidence of close observation but by a certain stylised, self-preening stance towards the subject – one not immune to the appeal of pattern and repetition, yet adhering strictly to the literal over the abstract. The two modes – patterning and description – are not in opposition; rather, they are made to enhance one another...these new, more precise modes of rendering were all part of an attempt by Freud to endow his subjects with a heightened presence. It became possible in this new register to make inanimate, utterly still things vibrate with immediacy.*'[7] By the middle of the 1950's, however, the artist had decided to abandon drawing altogether, fearing that the predominantly linear, graphic quality of his paintings was impeding his brushwork. Since then he produced drawings relatively infrequently, and certainly without the sustained productivity of the 1940's and early 1950's. It was the process of etching which, in many respects, took the place of drawing as the artist's preferred graphic medium.

This large and imposing drawing is a magnificent tour de force of Freud's draughtsmanship. The stones of the pier, the water, and the boat and its ropes are drawn with a precise technique of hatched and cross-hatched pen lines that confidently capture form, light and shade. The lower hull of the boat – the only part of the drawing with any colour – is drawn in an ochre tone using tempera. Compositionally, Freud has chosen to leave the foreground and the sky blank, with the upper and lower part of the paper untouched, allowing the subject of the drawing to be concentrated in the precise centre of the sheet. In its use of a fine calligraphic pen line applied with a combination of stippling, dotting, hatching and crosshatching in the manner of an etching, the present sheet may be likened to such drawings of this period as *Man at Night*, a large self-portrait drawing of 1947-1948[8] or in smaller-scale pen drawings such as one of the artist's young neighbour Charlie Lumley as *Narcissus*, a drawing of 1948-1949 in the Tate[9], or a drawing of *Hercules* of 1949[10]. The same precision is also found in a number of pencil and crayon drawings intended as illustrations for William Samson's book *The Equilibriad*, published in 1948[11].

With its masterly technique of pen and ink and tempera, this impressive sheet is a testament to Freud's powers of observation; the relaxed work of an artist on holiday. In a few days Freud would return to London, to his new wife and even newer baby, and the peace and tranquillity of the Connemara landscape, so vividly expressed in this drawing, would be just a memory. As, indeed, would his relationship with the nineteen-year old Anne Dunn, which did not survive long beyond their stay in Connemara. As she was later to recall, the end of her relationship with Freud was '*like being flung out of the Garden of Eden.*'[12]

Soon after it was drawn, the present sheet was acquired directly from the artist by the architect and collector William Gough Howell (1922-1974). Having served in the Royal Air Force during the Second World War, during which he was awarded the DFC in 1943, Howell returned to civilian life and became a student of architecture at Cambridge. There he founded the Cambridge Contemporary Art Trust, a picture-loan scheme open to any student or resident of Cambridge. Howell built an impressive collection for the Trust, buying works of art directly from artist's studios, as well as gaining the patronage of such prominent figures as Henry Moore, Kenneth Clark and Herbert Read. In 1948 Howell organized the first Cambridge Contemporary Art Trust exhibition, which included some works by Freud. The present sheet was not, however, part of the Trust's collection, and was instead acquired from Freud by Howell for his own collection, of which it was the undisputed highlight. Never previously exhibited, the drawing has remained in the possession of Howell's descendants until recently.

56
ALBERTO GIACOMETTI
Borgonovo 1901-1966 Chur

Portrait of Isaku Yanaihara

Ballpoint pen and black ink on a corner of a newspaper (the *Journal du Dimanche*, 25 November 1956).
164 x 199 mm. (6 1/2 x 7 7/8 in.)

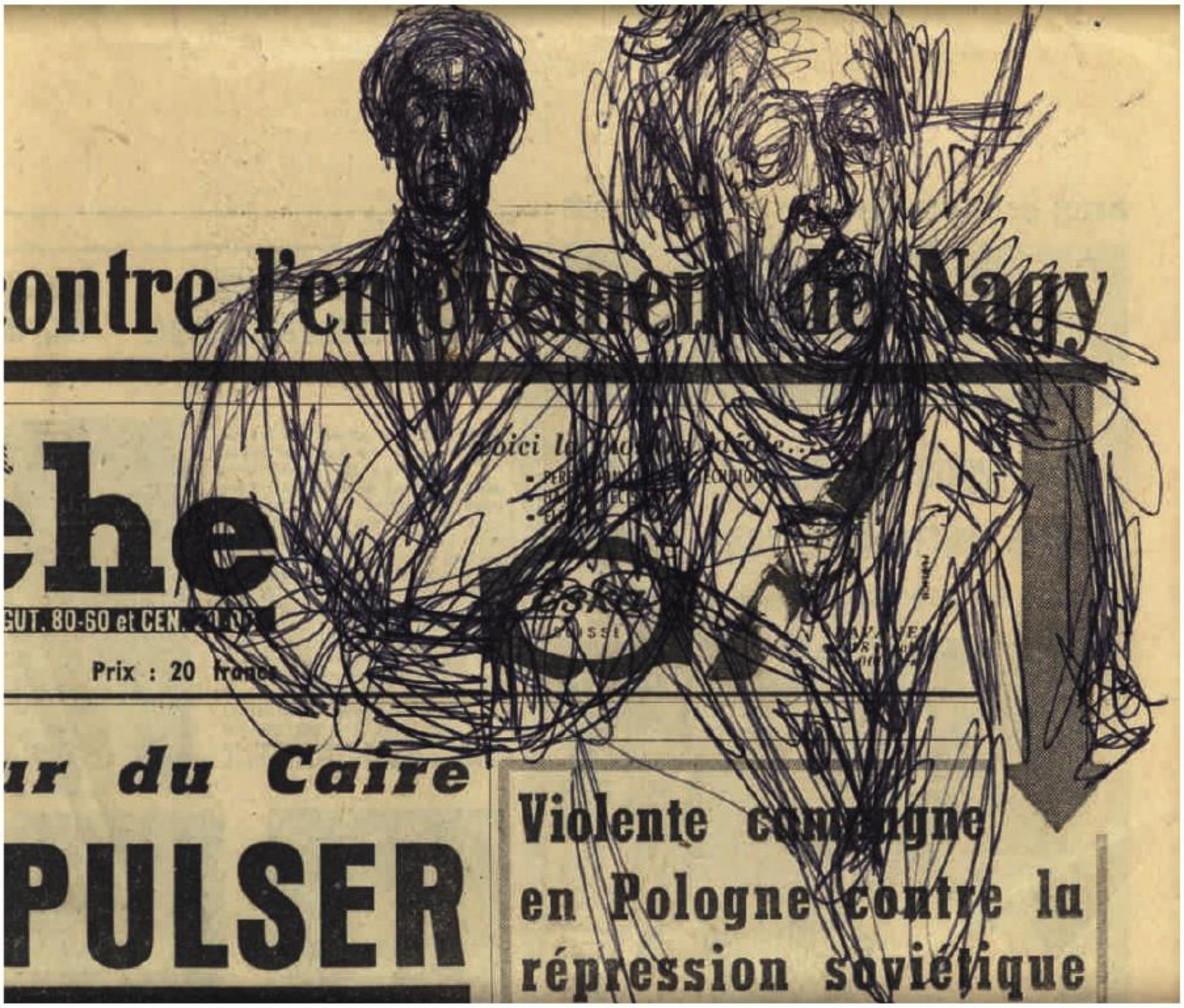
PROVENANCE: André Darricau, Neuilly-sur-Seine[1]; Private collection, Paris.

Alberto Giacometti was a compulsive draughtsman. As his biographer James Lord recalled, '*In the café we talked and drank our coffee. Then, as he so often does, Giacometti began to draw on the fly leaf of a book or review which he had had in his pocket. He drew with rapid, free strokes of his ball point pen, hardly raising it from the paper when he glanced up, as he did constantly, to observe the scene before him…*'[2] Lord also noted of Giacometti that '*He used, in fact, at times any paper that came to hand, for his desire to draw was incessant. He drew on newspapers, in books, on the covers of magazines, on the paper table coverings of restaurants. These sketches by and large took the place of those which more self-conscious artists often preserve with care in sketchbooks…Of the hundreds of drawings done away from the studio on newspapers and magazines, not very many have survived. Giacometti himself set no store by them. A certain number were rescued by his wife and by friends from the ashcan. Some of these are among the most vivid and interesting of all his works, because they are utterly spontaneous, executed without any purpose whatsoever other than to record quickly for the artist's own satisfaction what was in his eye or mind's eye. Consequently, these drawings, which are for the most part rapid sketches, sometimes reveal the man even more vividly than those drawings which he executed with greater deliberation.*'[3]

The present sheet depicts one of Giacometti's most significant portrait subjects. A Japanese professor of philosophy, Isaku Yanaihara (1918-1989) arrived in Paris in 1954 to study at the Sorbonne. He first met Giacometti at the Café des Deux Magots in Paris in November 1955, and the two men developed a close friendship. In the fall of 1956 Giacometti asked Yanaihara to pose for him. As Lord has noted of Yanaihara, '*With a large head, strong jaw, broad, high forehead, and small but piercing eyes in well-defined sockets, he was handsome but not imposing. As a model he came close to being ideal, because in addition to the striking singularity of his features and the lively concentration of his gaze, he was capable of remaining for long periods absolutely motionless.*'[4] Over the next few years, the professor was to sit for several paintings, a number of drawings and two sculpted busts. He also became friendly with the artist's wife Annette, and the two became lovers, with Giacometti's knowledge and tacit consent[5].

This rapid pen sketch, drawn on the corner of a newspaper, dates from the period near the end of 1956 when Giacometti was struggling with his first portraits of Yanaihara; a series of three paintings which he reworked obsessively over a period of several weeks. As one scholar has written of this time, '*At the end of the year, while painting a portrait of Isaku Yanaihara, Giacometti found himself unable to capture the professor's likeness. The artist sank into frantic despair, neglecting sculpture to repaint Yanaihara's image so many times that resemblance and style became mired in a miasma of grey paint. In a panic, Giacometti focused only on his model's head and eyes, until those areas on the canvas grew thick with layered lines that still faded into an undefined grey periphery. This crisis lasted well after Yanaihara's departure…Giacometti needed desperately to resolve this impasse, which he did partly by rationalising the new style and partly by continuing to work his way through the morass to a more solid definition of forms (one reason why he needed to bring Yanaihara back from Japan in the subsequent summers).*'[6]

Several years later, discussing Isaku Yanaihara with Lord, Giacometti recalled: '*He seemed just like me. In fact, I came to accept him as the norm because I was with him so much. We were always together: in the studio, at the café, at the Dôme and the Coupole, in night clubs…I had concentrated so long and so hard on Yanaihara's face that it had become the norm for me.*'[7]



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GUT. 80-60 et CEN.
Prix : 20 francs
ur du Caire
PULSER
Violente
en Pologne contre la
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57
RENÉ GRUAU
Covignano 1909-2004 Rome

The Straw Hat

Gouache, brush and black ink. Signed with the initial **G* in black ink at the lower right.
380 x 285 mm. (15 x 11 1/4 in.)

PROVENANCE: Fleur Cowles, New York, London and Sussex.

René Gruau displayed an innate talent as a draughtsman from an early age and embarked on a career as an illustrator while still in his late teens. Settling in Paris in the early 1930's, he found employment providing drawings of the latest fashions and recording the collections of such fashion designers as Pierre Balmain, Jeanne Lanvin, Jean Patou, Elsa Schiaparelli, Cristobal Balenciaga and, in particular, Christian Dior. Gruau worked closely with the couturier, designing numerous advertisements and posters for the Dior atelier, and indeed may be said to have helped to shape the public image of the house of Dior, particularly during the period of the designer's brief independent career, between 1947 and his death ten years later. By the end of the Second World War Gruau's reputation was established, and had spread beyond France. He lived for several years in America, working for *Harper's Bazaar*, *Vogue* and *Flair*. He also produced numerous designs for the covers of fashion magazines, notably *Vogue*, *Club*, *International Textiles* and *L'Officiel de la Couture et de la Mode de Paris*, while in later years he worked in Paris for *Vogue*, *Elle* and *Madame Figaro*. When Gruau died in 2004, one obituary noted that, '*His uncluttered draughtsmanship is instantly recognisable, consisting of sinuous lines rapidly executed with a limited but dramatic palette, often just white, black and red. "La femme Gruau" is charming, haughty and feline, inhabiting...a world of timeless elegance...*'[1]

Gruau was known as an exacting draughtsman. As he once noted, '*The hardest thing is to do a very plain drawing. The perfect line, drawn in a single movement – but you have to work very hard before you're ready. It may seem simple but it's not. It takes an enormous amount of work that no one sees.*'[2] The prominent use of red in this drawing is a characteristic feature of many of Gruau's illustrations. The artist once claimed that '*Red and black are my two favorite colors. Red is a very powerful color for posters. But I have a special taste for red in general, in decoration and so on.*'[3]

This striking drawing was formerly in the collection of the artist, writer and influential fashion editor Fleur Cowles (1908-2009), who founded the magazine *Flair* in 1950. Largely responsible for establishing the artist's reputation in America, Cowles engaged Gruau on an exclusive contract to produce illustrations for *Flair*. Lavishly designed and produced, the magazine was short-lived, however, and only twelve issues were published between February 1950 and January 1951.

The inaugural issue of *Flair*, published in February 1950, included a small booklet introducing Gruau's work to its American audience. The text noted that, '*The great fashion artist, like Gruau, becomes a force that extends far beyond his own field of illustration...FLAIR believes that Gruau has come of age in a time ideally suited to his talents...His innate sense of elegance is Parisian, but the Gruau woman is drawn by a man who has lived in many countries, who has watched her stand out with unstudied effectiveness against any background. Obviously, the artist likes and admires her. She is vibrantly contemporary, with a mind of her own, a hundred varied interests, and a magnificent adaptability to whatever world she moves in. She finds it a complete joy to be a woman. She never pretends to be above fashion, indeed revels in it as her birthright, but her inner security prevails: fashion is never imposed on her, she never submits to the stupidly commonplace or extravagant. FLAIR enormously admires this Gruau woman, confident that she will assume an importance far beyond her place in fashion. An ideal of beauty in our time, she will become part of an invaluable record for the future critic and historian.*'[4]

58
DAVID HOCKNEY, R.A., OM, CH
Born 1937

Wayne Sleep

Black ink on paper. Inscribed, signed with initials and dated *Wayne Sleep DH. 1969* in black ink at the lower right.
430 x 354 mm. (6 7/8 x 13 7/8 in.)

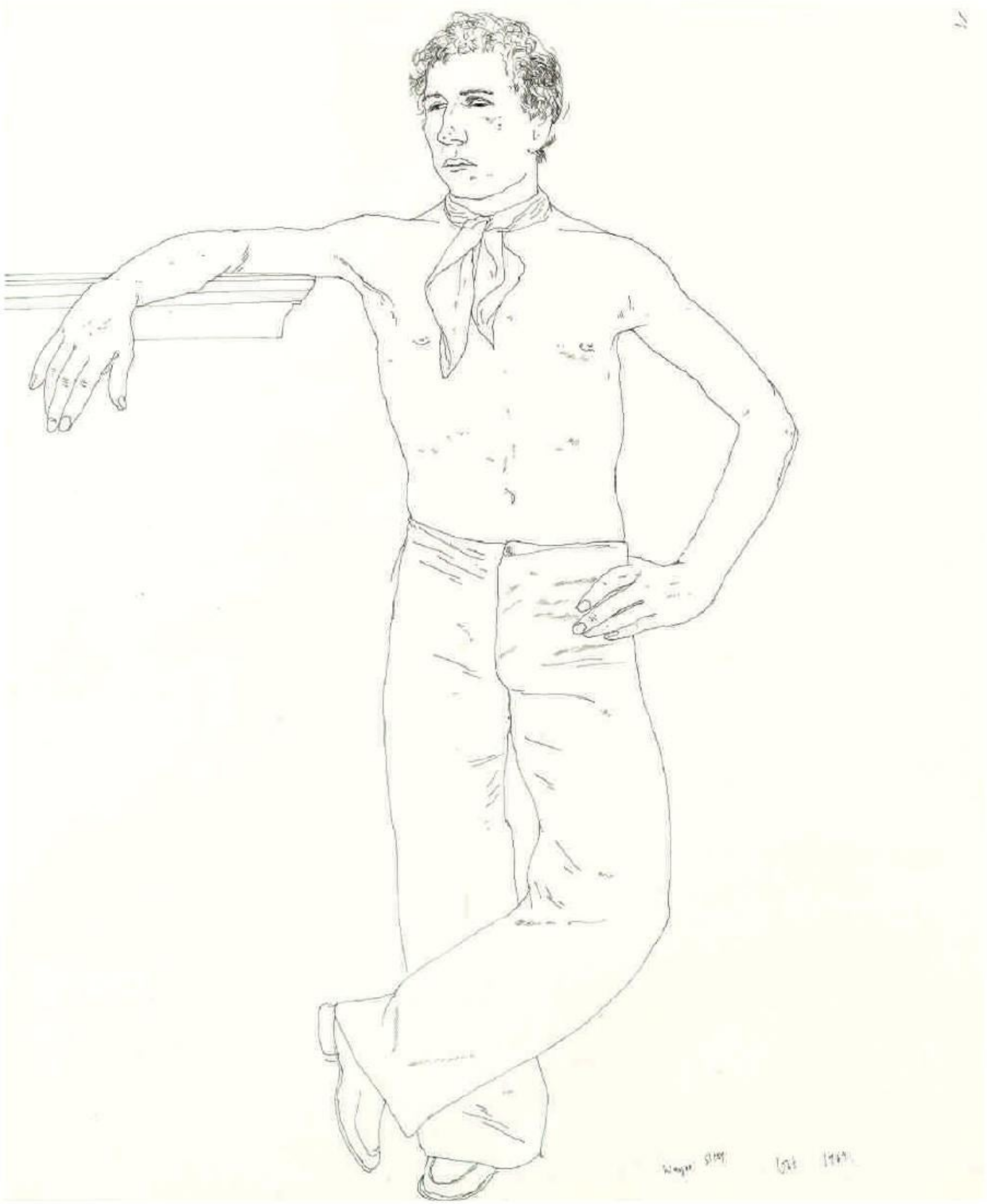
PROVENANCE: Gene Baro, Old Bennington, Vermont; Private collection, until 2006.

Although David Hockney made his first portraits and self-portraits as a teenager, it was not until the mid-1960's that he began to seriously apply himself to portraiture. Since that time, he has continued to produce portraits, in the form of paintings, drawings, prints and photographs, throughout his long and successful career. Portraiture has, indeed, been a central theme in much of his work. His sitters, with few exceptions, have been friends, family, and lovers; people whom he knew well, and with whom he felt comfortable. As he himself has noted, '*Naturally I've always liked drawing people, so one tends to draw one's friends and the people one knows around you – anybody does…I think the way I draw, the more I know and react to people, the more interesting the drawings will be. I don't really like struggling for a likeness. It seems a bit of a waste of effort, in a sense, just doing that. And you'd never know, anyway. If you don't know the person, you don't really know if you've got a likeness at all. You can't really see everything in the face. I think it takes quite a lot of time.*'[1] A recent scholar has written that '*the intensity of drawing meant that Hockney tended only to make portraits of friends who were sufficiently patient and understanding, and with whom he was sufficiently familiar to be able to capture the changes and variation in their appearance.*'[2]

A common feature of Hockney's portraiture is the almost obsessive focus placed on the sitter, and the relationship established between the artist, his model and the viewer. As has been noted of the artist, '*he always makes his portraits from direct observation, letting his models assume an important role. Their individuality seems to take preference over details of form, style and execution.*'[3] The author of the catalogue of a recent retrospective exhibition of Hockney's portraiture further noted that, '*Many of these portraits reveal his capacity for innovation and experimentation. Indeed, some feel that Hockney will be remembered primarily for his portraits on paper. Certainly, his graphic work lies at the heart of his* oeuvre.'[4]

Among Hockney's most celebrated works are the exquisite series of line drawings in pen and ink, produced largely in the second half of the 1960's and the 1970's, of which the present sheet is a splendid example. These line drawings have been aptly described as '*some of the most beautiful, elegant and radically economical life studies of the twentieth century*'[5]. It has also been noted of such pen drawings by Hockney that '*to capture through outline alone…the weight of a body and its placement in space, accurate anatomy and facial likeness is astonishingly difficult. Yet he did all this while also creating daring compositions, suggesting the effects of light and a variety of emotional atmospheres.*'[6] The linearity of these drawings also found their way into Hockney's etchings of the period, many of which depict the same sitters.

Despite the apparent facility with which these pen drawings are produced, the difficulty in drawing a portrait through outline alone, without tonal washes or shading, should not be underestimated. As the artist himself has commented, '*I never talk when I'm drawing a person, especially if I am making line drawings. I prefer there to be no noise at all so I can concentrate more. You can't make a line too slowly, you have to go at a certain speed; so the concentration needed is quite strong. It's very tiring as well. If you make two or three line drawings, it's very tiring in the head, because you have to do it all at one go, something you've no need to do with pencil drawing; that doesn't have to be done in one go; you can stop, you can rub out. With line drawings, you don't want to do that. You can't rub out line, mustn't do it. It's exciting doing it,*



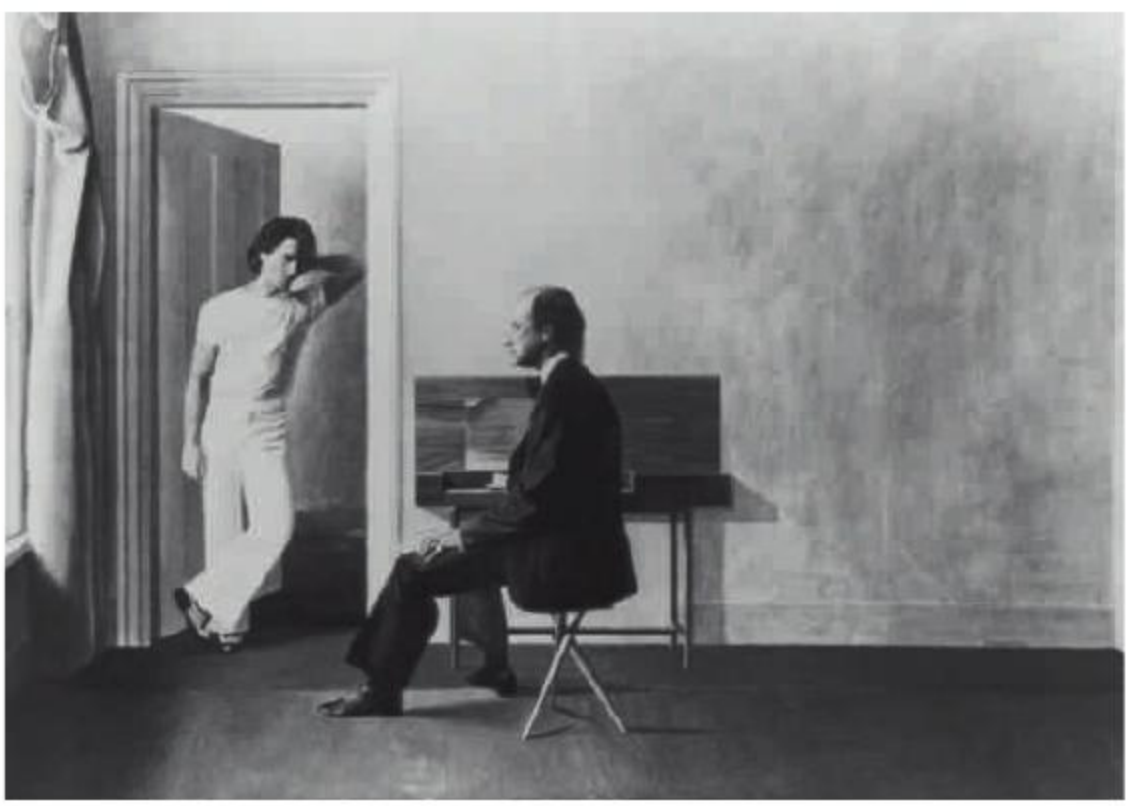
and I think it's harder than anything else; so when they succeed, they're much better drawings, often. The failure rate amongst my line drawings is still high; I'm always tearing them up and putting crosses through them, because you can't touch them up. If you draw the leg all wrong, you just have to throw it away.'[7]

The present sheet is a portrait of the dancer Wayne Sleep (b.1948), who has posed for the artist on several occasions. A principal dancer at the Royal Ballet, Sleep first met Hockney in 1967, a year after joining the company. The two were introduced by Lindy Dufferin, who had arranged for the artist to draw at the rehearsal studios of the Royal Ballet. Hockney and Sleep became good friends, and the artist was responsible for introducing Sleep to George Lawson, with whom he has since had a long relationship.

Between 1972 and 1975 Hockney worked on a large painting of Wayne Sleep and George Lawson (fig.1), which he eventually abandoned[8]. Set in Lawson's London mews house, the painting showed him seated at a clavichord with Sleep standing in a doorway, listening to him playing. As Lawson recently recalled, *'The pose was interesting...Wayne was looking at me at the keyboard, standing and listening. I think it was nice conceit that he had a ballet dancer not moving just listening.'*[9] However, Hockney soon found himself struggling with the painting. As he recalled at the time, *'in 1972, I began the painting of George Lawson and Wayne Sleep. Six months I worked on it, altering it, repainting it many times. It is documented, in its various stages. I kept taking photographs, thinking it was finished myself, and then deciding, it's not right, no, that's not right…I had a real struggle with it. Looking back now, two years later, I can see that the struggle was about naturalism, acrylic paint; it's why I later abandoned acrylic paint and began to move away from naturalism.'*[10] The present sheet, though drawn a few years earlier in 1969, is related to this unfinished painting in the pose of Sleep, who is shown standing with his legs crossed in the same way as in the drawing. Hockney may have referred to the present sheet when he came to develop the pose of Sleep in the painting.

Among David Hockney's other drawings of Wayne Sleep is a nude study of the dancer seated on a chair, dated 1971[11], and another pen drawing of the same year, depicting Sleep seen from behind and standing nude, with his left foot on a chair[12]. Sleep also appears with the choreographer Frederick Ashton in a line drawing dated 1968[13], as well as in an etching done the following year[14]. Sleep is also seen, with Lawson, in a large photographic collage of 1982[15].

The present drawing belonged to the American art critic and curator Gene Baro (1924-1982), an early supporter of the artist[16].



1.

PHOTOGRAPH CREDITS

No.9
Guercino

Fig. 1
Giovanni Francesco Barbieri, Il Guercino
Hercules
Oil on canvas
126.2 x 105 cm.
Koelliker Collection, Milan
Courtesy of Robilant + Voena, London

No.30
Manet

Fig. 1
Edouard Manet
A Plum with an Accompanying Letter
Pen and brown ink and watercolour
203 x 127 mm.
Museum Boijmans Van Beuningen, Rotterdam
Loan Museum Boijmans Van Beuningen Foundation (Koenigs Collection)
Photo: Studio Tromp, Rotterdam

No.48
Lévy-Dhurmer

Fig. 1
Lucien Lévy-Dhurmer
Sonate au clair de lune
Pastel
970 x 710 mm.
© RMN-Grand Palais (Musée d'Orsay)
Photo: Hervé Lewandowski

No.54
Picasso

Fig. 1
Pablo Picasso
Au bain
Pen and grey ink
228 x 288 mm.
Staatsgalerie Stuttgart, Graphische Sammlung
Photo: Staatsgalerie Stuttgart

NOTES TO THE CATALOGUE

No.1
Paolo Farinati

1. *'si fa molto stima de suoi disegni, che vengono raccolti dagli studiosi...I disegni da lui fatti furono per così due infiniti in carte tinte tocchi d'acquarelli e lumi di biacca, che sarebbe impossibile il raccontarne le inventioni, e molti ancora se ne veggono in istampa, de' quali n'è stato raccolto gran numero da'dilettanti, e trasportati in varie parti...'*; Carlo Ridolfi, *Le maraviglie dell'arte*, Venice, 1648; ed. Detlev Freiherr von Hadeln, Berlin, 1924, Vol.II, p.132.

2. One such example of this type of mural decoration - a detached fresco by Farinati of a female mythological figure in a niche – is today in the Museo Civico in Verona (Federico dal Forno, *Paolo Farinati*, Verona, 1965, fig.59). A large drawing by Farinati of a similar wall decoration, with a mythological figure in a niche flanked by herms and a frescoed landscape, was recently acquired from the collection of Charlotte Gere by the British Museum (Inv.2004-11-19-2; Edinburgh, The Merchant's Hall, *Italian 16th Century Drawings from British Private Collections*, exhibition catalogue, 1969, p.16, no.34, pl.34).

3. Gaud sale ('*Dessins italiens du XIVe an XVIIe siècle: Collection Michel Gaud*'), Monaco, Sotheby's, 20 June 1987, lot 66.

4. A drawing of *Neptune Standing in a Chariot drawn by Two Sea-Horses* (Inv. 4982); A.E. Popham and Johannes Wilde, *The Italian Drawings of the XV and XVI Centuries in the Collection of His Majesty the King at Windsor Castle*, London, 1949, p.219, no.289 (not illustrated).

5. A pair of drawings by Paolo Farinati, similarly inscribed with price codes by Gibson, are in the British Museum (Inv. T, 13.73 and T, 13.35; inscribed with Gibson's attribution and price codes *P. Farinati 6.1* and *P. Farinati 6.2*, respectively). Two others are in the Fitzwilliam Museum in Cambridge (Inv. 2956 and 2957; David Scrase, *Italian Drawings at The Fitzwilliam Museum, Cambridge*, Cambridge, 2011, pp.241-243, nos.205 and 206; inscribed *P. Farinati 8.2* and *P. Farinato 5.3*, respectively) and a further two examples are in the Ashmolean Museum in Oxford (K.T. Parker, *Catalogue of the Collection of Drawings in the Ashmolean Museum; Volume II: Italian Schools*, Oxford, 1956 (1972 ed.), pp.106-107, nos.222 and 223 [not illustrated]; inscribed by Gibson *P. Farinato 4.3* and *P. Farinato 6.2*, respectively).

No.2
Cavaliere d'Arpino

1. Herwarth Röttgen, *Il Cavalier Giuseppe Cesari D'Arpino: Un grande pittore nello splendore della fama e nell'incostanza della fortuna*, Rome, 2002, pp.282-284, no.52, illustrated in colour p.41, fig.21b.

2. Anonymous sale, London, Christie's, 21 November 1967, lot 165; Anonymous sale, London, Christie's, 8 July 2008, lot 10 (sold for £5,250); Herwarth Röttgen, *Il Cavalier d'Arpino*, exhibition catalogue, Rome, 1973, p.156, no.102, fig.102; Röttgen, *ibid.*, 2002, p.283, fig.52a. The drawing measures 260 x 205 mm. Copies of this drawing are in the Kunstmuseum in Dusseldorf (Inv. FP 321, attributable to Arpino's son Muzio Cesari) and the Kupferstichkabinett in Berlin (Inv. 24404).

3. Inv. 2969; Röttgen, *ibid.*, 1973, p.133, under no.52, fig.121; Catherine Monbeig Goguel and Françoise Viatte, *Roman Drawings of the Sixteenth Century from the Musee du Louvre, Paris*, exhibition catalogue, Chicago, 1979-1980, pp.46-47, no.15; Röttgen, *op.cit.*, 2002, p.422, fig.183a.

No.3
Attributed to Agostino Carracci

1. Andrea Czére, *Disegni di artisti bolognesi nel museo delle belle arti di Budapest*, exhibition catalogue, Bologna, 1989, pp.40-41, no.16.

2. Nicholas Turner, *The J. Paul Getty Museum; European Drawings 4: Catalogue of the Collections*, Los Angeles, 2001, pp.27-31, no.11.

3. Rudolf Wittkower, *The Drawings of the Carracci in the Collection of Her Majesty the Queen at Windsor Castle*, London, 1952, p.113, no.98, pl.29; Clare Robertson and Catherine Whistler, *Drawings by the Carracci from British Collections*, exhibition catalogue, Oxford and London, 1996-1997, pp.78-79, no.35.

4. Turner, *op.cit.*, p.31, under no.11.

No.4
Antonio Tempesta

1. Eckhard Leuschner, *The Illustrated Bartsch. Vol.35 - Commentary Part 1: Antonio Tempesta*, New York, 2004, p.vii.

2. *Ibid.*, p.2.

3. Sebastian Buffa, ed., *The Illustrated Bartsch. Vol.35 - Italian Masters of the Sixteenth Century: Antonio Tempesta*, New York, 1984, p.277, no.549 (143) and p.313, no.584 (145), respectively.

4. Such as that illustrating Canto V; Sebastian Buffa, ed., *The Illustrated Bartsch. Vol.37 - Italian Masters of the Sixteenth Century: Antonio Tempesta*, New York, 1984, p.116, no.1232 (177).

5. Leuschner, *op.cit.*, 2005, p.603, no.58.

6. '*Unter den dokumentarisch überlieferten Tempesta-Erwerbungen Scipione Borgheses sind* Doi disegni chiari oscuri in carta gialla con cornice negra *besonders interessant. Dabei muss es sich um bildmäßige Zeichnungen des Künstlers auf Papier gehandelt haben, deren monochrome Gestaltung sie dem Eindruck der von ihm so geschätzten antiken Basreliefs annäherte. Ein – wenn auch beschädigtes – Beispiel dieser von Tempesta gepflegten Technik befand sich vor einigen Jahren im Kunsthandel: Auf braunen Papier (also wohl auf besagter* carta gialla*) ist dort im Vordergrund ein Zug berittener Soldaten in 'antiker' Rüstung zu sehen, die sich von einer Anhöhe hinab in die Mittel- und Hintergrund tobende Schlacht bewegen. Das in der Komposition an Radierungen der* Alexander-serie *erinnernde Blatt gehört nicht zu den schnellen Skizzen, sondern den hochgradig ausgearbeiteten Zeichnungen Tempestas. Es ist nicht nur braun laviert und weiss gehöht, sondern sogar mit einzelnen Akzenten in Goldfarbe versehen, womit es jenen Eindruck von Kostbarkeit vermittelt, der Sammler wie den auf Preziosen und Kunstkammerstücke versessenen Scipione Borghese besonders ansprechen musste.*'; Leuschner, *op.cit.*, 2005, p.490.

No.5
Fra Semplice da Verona

1. In the 1986 Stogdon and Artemis catalogue, it is noted that '*Janos Scholz has kindly told us that he sees no reason to doubt the attribution to Jacopo, the concentrated quality of the drawing of this superb study being only party a consequence of its small size, itself highly unusual.*'

2. Sale (*'Property sold by Order of His Grace the Duke of Hamilton and Brandon'*), London, Sotheby's, 8 July 1987, lot 38; Luigi Manzatto, *Fra Semplice da Verona pittore del Seicento*, Verona, 1973, no.14 (illustrated in colour pl.5 and on the cover).

3. David Scrase, *Italian Drawings at The Fitzwilliam Museum, Cambridge*, Cambridge, 2011, p.588, no.620.

No.6
Marcantonio Bassetti

1. Anthony Blunt and Edward Croft-Murray, *Venetian Drawings of the XVII & XVIII Centuries in the Collection of Her Majesty the Queen at Windsor Castle*, London, 1957, pp.25-26, nos.1-21, pls.3 and 5-8.

2. *Ibid.*, p.25.

3. '*quanto si disegna, si dipinge ancora*'; In a letter dated May 6th, 1616; Transcribed in Giovanni Bottari and Stefano Ticozzi, *Raccolta di lettere sulla pittura, scultura ed architettura scritte da più celebri personnaggi*, Milan, 1822, Vol.II, p.383.

4. '*disegni…toccar soleva di biacca e nero à oglio sopra la carta*'… '*Di questa maniera molti ancora se ne veggono di sua invenzione che far soleva per lo più nel tempo del verno, divisandoli intorno ad un suo Gabinetto, de'quali ancora soleva far vendita a coloro che si dilettavano di far studio, e in particolare à gli oltramontani che transitavano per Verona*'; Carlo Ridolfi, *Le maraviglie dell'arte*, Venice, 1648; ed. Detlev Freiherr von Hadeln, Berlin, 1924, Vol.II, p.241.

5. That Calvière was an avid collector of drawings is seen in a letter he wrote to his friend and heir Esprit Calvet, undated but written before 1763; '*I have bought a small package in Paris which contains drawings of the greatest masters; this is my real passion.*' ('*J'ai fait venir un petit paquet de Paris qui contient des dessins des plus grands maîtres, c'est là ma vraie passion.*'); quoted in Odile Cavalier, *L'Empire de Mars et des muses: La collection du marquis de Calvière, lieutenant-général des armées du roi*, Paris, 2002, pp.62-64.

No.7
Giacomo Cavedone

1. Washington, National Gallery of Art, and elsewhere, *The Age of Correggio and the Carracci: Emilian Painting of the Sixteenth and Seventeenth Centuries*, exhibition catalogue, 1986-1987, pp.314-315, no.111 (entry by Renato Roli); Gail Feigenbaum and Andrea Emiliani, *Ludovico Carracci*, exhibition catalogue, Bologna and Fort Worth, 1993-1994, pp.112-113, no.52; Alessandro Brogi, *Ludovico Carracci*, Ozzano Emilia 2001, Vol.I, pp.180-181, no.66, Vol.II, fig.156.

2. For example, a drawing by Cavedone in the collection of the Rijksmuseum in Amsterdam (Bert W. Meijer, ed., *Italian Drawings from the Rijksmuseum Amsterdam*, exhibition catalogue, Florence and Amsterdam, 1995-1996, p.117, no.28, illustrated in colour p.34, pl.XXX) is very close to a figure in Ludovico's 1612 painting of *The Body of Saint Sebastian Thrown into the Cloaca Maxima* in the J. Paul Getty Museum.

3. Laura Giles has suggested that Cavedone's drawing in the Rijksmuseum (see note 2 above) may similarly have been intended as his contribution towards the composition of Ludovico's painting of *Saint Sebastian Thrown into the Cloaca Maxima* in the Getty Museum.

4. Laura Marjorie Giles, *The Paintings and Related Drawings of Giacomo Cavedone*, unpublished Ph.D thesis, Harvard University, 1986, Vol.I, pp.194-195.

5. Inv. 2047F verso; Gernsheim no.2990. The drawing is executed in black and white chalk, and measures 345 x 245 mm.

6. Per Bjurström, *Drawings from the Age of the Carracci: Seventeenth Century Bolognese Drawings from the Nationalmuseum, Stockholm*, exhibition catalogue, Oxford, Ashmolean Museum, 2002, pp.116-117, no.50; Per Bjurström, Catherine Loisel and Elizabeth Pilliod, *Drawings in Swedish Public Collections 8. Italian Drawings: Florence, Siena, Modena, Bologna*, Stockholm, 2002, unpaginated, no.1456.

7. Renzo Grandi, ed., *Museo Civico d'Arte Industriale e Galleria Davia Bargellini*, Bologna, 1987, pp.96-99, no.23; Emilio Negro and Nicosetta Roio, *Pietro Faccini 1575/76-1602*, Modena, 1997, p.26, fig.42; Emilio Negro and Nicosetta Roio, *Giacomo Cavedone pittore 1577-1660*, 2nd ed., Modena, 2001, pp.148-149, no.97. The painting measures 90 x 130 cm.

8. Giles, *op.cit.*, Vol.I, p.131.

9. Inv.14112F recto and verso; Giles, *op.cit.*, Vol.I, p.341, nos.57a-57b.

10. Inv.1956-13; Giles, *op.cit.*, Vol.I, pp.341-342, no.57c.

11. Inv.2260; Giles, *op.cit.*, Vol.I, p.342, no.57d; Otto Kurz, *Bolognese Drawings of the XVII & XVIII Centuries in the Collection of Her Majesty the Queen at Windsor Castle*, London, 1955, 2nd ed., Bologna, 1988, p.91, no.97 (not illustrated).

No.8
Jacopo Confortini

1. Inv. D 1619; Keith Andrews, *National Gallery of Scotland: Catalogue of Italian Drawings*, Cambridge, 1968, Vol.I, p.42, no. D 1619, Vol.II, p.55, fig.311. The drawing measures 288 x 181 mm.

2. At his death in 1992 Petithory left much of his interesting and eclectic collection of mainly Italian and French drawings, together with paintings, sculptures, ceramics and other *objets d'art*, to the Musée Bonnat in Bayonne. The bequest included two drawings by Jacopo Confortini (Inv. RF 50949 and RF 50946; Pierre Rosenberg, ed., *La donation Jacques Petithory au musée Bonnat, Bayonne: objets d'art, sculptures, peintures, dessins*, Paris, 1997, pp.281-282, no.285).

No.9
Giovanni Francesco Barbieri, il Guercino

1. Denis Mahon, Massimo Pulini and Vittorio Sgarbi, eds., *Guercino: Poesia e sentimento nella pittura del '600*, exhibition catalogue, Milan, 2003-2004, pp.182-183, no.46 (entry by Massimo Pulini and Miriam di Penta); Cento, Pinacoteca Civica, and London, Dulwich Picture Gallery, *Nel segno di Guercino / Guercino as Master Draughtsman. Drawings from the Mahon Collection, the Ashmolean Museum at Oxford, and the City of Cento Pinacoteca di Cento*, exhibition catalogue, 2005-2006, illustrated p.176.

2. Anonymous sale, London, Sotheby's, 10 July 2002, lot 64 (bt. Koelliker). A copy of the Koelliker *Hercules* is in a private collection in Bologna, and until the reappearance of the Koelliker canvas had been identified as the Argoli/Barberini *Hercules* by Luigi Salerno and David Stone (Luigi Salerno, *I dipinti del Guercino*, Rome, 1988, p.404, no.345, no.267; David M. Stone, *Guercino: catalogo completo dei dipinti*, Florence, 1991, p.188, no.171). The painting in Bologna It is now thought to be largely the work of Bartolomeo Gennari, possibly with some retouching by Guercino.

3. Nicholas Turner, in written correspondence of 30 April 2012.

4. *Ibid*.

5. K. T. Parker, *Catalogue of the Collection of Drawings in the Ashmolean Museum; Volume II: Italian Schools*, Oxford, 1956, p.448, no.873 (not illustrated); Denis Mahon and David Ekserdjian, *Guercino Drawings from the Collections of Denis Mahon and the Ashmolean Museum*, exhibition catalogue, Oxford and London, 1986, p.44, no.XIX; Cento and London, *op.cit.*, pp.176-177, unnumbered, illustrated in colour. The drawing measures 239 x 150 mm.

6. Denis Mahon and Nicholas Turner, *The Drawings of Guercino in the Collection of Her Majesty the Queen at Windsor Castle*, Cambridge, 1989, pp.67-69, nos.118-121, pls.123-127.

7. Turner, in written correspondence, 30 April 2012.

8. Henry Reveley, *Notices Illustrative of the Drawings and Sketches of some of the most distinguished Masters in all the principal Schools of Design*, London, 1820 [posthumously published], p.77.

No.10
Orazio Fidani

1. Two of these are in the collection of the Biblioteca Marucelliana in Florence, which also houses three other drawings by the artist, and the third is in the Metropolitan Museum of Art in New York (see note 4 below). Other drawings by Orazio Fidani are in the collections of the Uffizi and the Istituto Nazionale per la Grafica in Rome.

2. Mojana, *op.cit.*, pp.122-123, no.51. The painting is today on deposit at the Uffizi in Florence.

3. A photograph of the lower half of the painting before its conservation is illustrated in Giuseppe Cantelli, *Repertorio della Pittura Fiorentina del Seicento*, Florence, 1983, no.365. Restored in 1984, the altarpiece was sent on loan to NATO headquarters in Brussels in 1987, remaining there for several years.

4. Inv. 1974.270; Thiem, *op.cit.*, p.397, no.203, pl.203; Bean, *op.cit.*, p.140, no.178; Mojana, *op.cit.*, illustrated p.76, under no.21. The drawing is a preparatory study, in reverse, for the head of a kneeling soldier saint in an altarpiece datable to c.1645-1647, today in the church of SS. Ippolito e Donato in the town of Bibbiena (Mojana, *op.cit.*, pp.76-77, no.21).

No.11
Francesco Maffei

1. '*GAMBARA. (Lactantius) Parm.: Deux Bas-reliefs d'une chaîne d'enfants entrelassés & danfant, à la plume, rehaussé de blanc; & de plus une Etude de femme drapée, au bistre.*'

2. Rodolfo Pallucchini, *La pittura veneziana del Seicento*, Venice, 1981, p.185; Quoted in translation in Tokyo, Bridgestone Museum of Art, and Gifu, Museum of Fine Arts, *Italian XVIIth-Century Drawings from the Uffizi Gallery in Florence*, exhibition catalogue, 1987, p.30, under no.3.

3. Bert W. Meijer, 'Drawings by Francesco Maffei', *Master Drawings*, Autumn 1984, p.303.

4. Paola Rossi, *Francesco Maffei*, Milan, 1991, pp.105-106, no.79, pp.251-252, figs.122-123, a detail illustrated in colour p.47, pl.XIV.

5. *Ibid.*, pp.147-149, no.197, pp.261-263, figs.139-141 and 145.

6. Rossi, *op.cit.*, p.116, no.111, p.303, fig.227, a detail illustrated in colour p.68, pl.XXXV. The painting measures 4 1/4 x 7 metres.

7. Rosssi, *op.cit.*, p.128, no.153, p.281, figs.185 and 187.

8. Inv. 5387; *Ibid.*, pp.169-170, no. D20, p.350, fig.323; Massimo Favilla et *al.*, *Le dessin en Italie dans les collections publiques françaises. Venise – l'art de la Serenissima*, exhibition catalogue, Montpellier, Musée Fabre, 2006-2007, pp.68-69, no.25 (as Francesco Maffei?).

9. Inv. 4320; Meijer, *op.cit.*, pl.28; Rossi, *op.cit.*, p.171, no. D27, p.350, fig.324.

10. Inv. FC 125658; Rossi, *op.cit.*, p.170, no. D22, p.350, fig.322; Catherine Whistler, 'Francesco Maffei', in Philippe Costamagna, Florian Härb and Simonetta Prosperi Valenti Rodinò, ed., *Disegno, giudizio e bella maniera: Studi sul disegno italiano in onore di Catherine Monbeig Goguel*, Cinisello Balsamo, 2005, p.192, fig.a.

11. Anonymous (Pillsbury) sale (*'Property from a Distinguished Private Collection'*), New York, Sotheby's, 26 January 2005, lot 104 (sold for $39,000); Anonymous sale, London, Sotheby's, 8 July 2009, lot 19 (unsold).

12. Inv. WA 2002.95; Whistler, *op.cit.*, pp.192-193, no.117.

13. Lansdowne MSS 802 (see note 15 below) lists, under the Resta-Somers number *k.104*, a drawing by Pietro Perugino that Resta notes as having received from Della Penna.

14. A manuscript inventory of the Resta-Somers albums, transcribing Resta's own notes on each of the drawings, is today in the British Library as Lansdowne MSS 802. The manuscript entry for the present sheet, under no. L.107, reads *'107. Di mano di Lattantio Gambara Bresciano scolaro / di Giulio Campi Cremonese. / Era tra li donatimi dal Sig. Pietro Antonio della Penna Cavalier / Gentilissimo Perugino. / Una simile mossa ho visto nell'Opera sua nella facciata / di doulzo(?) al du...di Parma, ma il altra veduta: basta lo(?) / questo e suo stilo.'*

15. Meijer, *op.cit.*, p.307.

No.12
Jan Frans van Bloemen

1. In his monograph on the artist, published in 1974, Andrea Busiri Vici lists just thirty-one drawings by Jan Frans van Bloemen, of which only a handful can be related to finished paintings.

2. Andrea Busiri Vici, *Jan Frans Van Bloemen, Orrizonte, e l'origine del paesaggio romano settecentesco*, Rome, 1974, nos.118-119, illustrated in colour p.49, figs.42-43.

3. *Ibid.*, no.29d, also illustrated p.48, fig.43a. The drawing is signed *Jan. Fran: van blommen*.

4. Michael Jaffé, *The Devonshire Collection of Northern European Drawings, Vol.II: Flemish Artists*, Turin-London-Venice, 2002, p.219, no.1206.

5. Inv. RSA344 and Inv. D1581; Keith Andrews, *Catalogue of Netherlandish Drawings in the National Gallery of Scotland*, Edinburgh, 1985, Vol.I, p.9, no.RSA344, Vol.II, fig.53 and Vol.I, p.9, no.D1482, Vol.II, fig.52, respectively.

6. Busiri Vici, *op.cit.*, illustrated p.158, no.188.

7. An Zwollo, *Hollandse en Vlaamse veduteschilders te Rome 1675-1725*, Assen, 1973, pp.33-35, fig.42; Busiri Vici, *op.cit.*, no.24d.

8. Busiri Vici, *op.cit.*, nos.25d and 26d, respectively, the former also illustrated p.166, fig.197.

No.13
Christoph Ludwig Agricola

1. Hana Seifertova, in Jane Turner, ed., *The Dictionary of Art*, London, 1996, Vol.I, p.463.

2. Franz Kugler and Gustav Friedrich Waagen, *Handbook of Painting: The German, Flemish and Dutch Schools*, London, 1860, Vol.II, pp.532-533.

3. Luigi Salerno, *Pittori di paessaggio del seicento a Roma / Landscape painters of the seventeenth century in Rome*, Rome, 1977-1978, Vol.II, p.896.

No.14
Rosalba Carriera

1. Bernardina Sani, *Rosalba Carriera*, Turin, 1988, pp.304-306, nos.215-223, figs.188-194.

2. *Ibid.*, no.175, fig.152 (where dated to c.1725-1730).

No.15
Giovanni Battista Tiepolo

1. Michael Levey, 'Two Footnotes to any Tiepolo Monograph', *The Burlington Magazine*, March 1962, p.119. This description, however, could also apply to Punchinello drawings as well as caricatures.

2. Osbert Lancaster in London, Arcade Gallery, *Giovanni Battista Tiepolo: Twenty-Five Caricatures*, exhibition catalogue, 1943, pp.10-11.

3. Max Kozloff, 'The Caricatures of Giambattista Tiepolo', *Marysas*, Vol.X, 1961, p.33.

4. Constance C. McPhee and Nadine M. Orenstein, *Infinite Jest: Caricature and Satire from Leonardo to Levine*, exhibition catalogue, New York, 2011-2012, p.43, under nos.20-23 (entry by Nadine Orenstein).

5. Writing in 1960, the scholar and collector Janos Scholz recalled seeing '*almost the entire set of drawings*' of the Valmarana group several years previously, and further noted that these numbered '*about 140 sheets, which – the saying goes – once belonged to the Valmarana family. The variety of material was quite astounding...*'; Janos Scholz, 'Notes on Old and Modern Drawings. Sei- and Settecento Drawings in Venice: Notes on Two Exhibitions and a Publication', *The Art Quarterly*, Spring 1960, p.64. Although Scholz did not identify the owner or location of this collection of Tiepolo caricatures, George Knox has suggested that it may have been that of the Conti Sacchetto of Padua.

6. Twelve of these caricatures were exhibited at the Fondazione Giorgio Cini in Venice in 1959 (Antonio Morassi, *Disegni Veneti del Settecento nella collezione Paul Wallraf*, exhibition catalogue, Venice, 1959, nos.76-87.) Fifteen of the ex-Wallraf caricatures are today in the Robert Lehman Collection at the Metropolitan Museum of Art in New York (James Byam Shaw and George Knox, *The Robert Lehman Collection, Vol.VI: Italian Eighteenth-Century Drawings*, New York, 1987, pp.126-134, nos.97-111.)

No.18
Pancrace Bessa

1. Quoted in translation in David Scrase, *Flowers of Three Centuries: One Hundred Drawings & Watercolours from the Broughton Collection*, exhibition catalogue, Washington, D.C., and elsewhere, 1983-1984, p.9.

No.19
Pancrace Bessa

1. New York, Pierpont Morgan Library, *Flowers in Books and Drawings, ca. 940-1840*, exhibition catalogue, 1980, unpaginated, nos.124 and 125.

2. Robert Sweet, *Geraniaceae: The Natural Order of Gerania*, Vol.I, London, 1820-1822, no.24.

No.20
Attributed to Anne-Louis Girodet de Roussy-Trioson

1. The purpose of this drawing, and the identity of the figure depicted, remains a mystery. While the gesture of a woman holding her breast was common in depictions of the nursing Virgin and Child, the present sheet cannot have been intended for such a composition.

2. Sylvain Bellenger, *Girodet 1767-1824*, exhibition catalogue, Paris and elsewhere, 2005-2007, pp.256-260, no.35, also illustrated p.120.

3. Inv. RF 2002-4; Georges Bernier, *Anne-Louis Girodet: Prix de Rome 1789*, Paris and Brussels, 1975, illustrated p.179; Sylvain Bellenger, "It Is Not Right for Drawings to Be Nothing but Drawings", in Richard J. Campbell and Victor Carlson, *Visions of Antiquity: Neoclassical Figure Drawings*, exhibition catalogue, Los Angeles and elsewhere, 1993-1994, p.95, fig.51; Bellenger, *ibid.*, 2005-2007, pp.462-468, no.136.s

4. Inv. 1622; Bellenger, *op.cit.*, 2005-2007, p.470, no.139. The drawing measures 200 x 165 mm.

5. Bellenger, *op.cit.*, 2005-2007, p.469, no.137. The drawing, which measures 540 x 375 mm., is signed with the artist's initials and dated 1813.

6. Jacqueline Boutet-Loyer, *Girodet: Dessins du musée*, exhibition catalogue, Montargis, Musée Girodet, 1983, unpaginated, no.94.

7. *Ibid.*, no.96.

8. Paris, Paul Prouté, *Catalogue périodique*, No.56, Autumn 1972, no.95.

8. Bellenger, *op.cit.*, 2005-2007, p.19, fig.4.

No.21
Samuel Jackson

1. The first recorded owner of this large exhibition watercolour was the farmer, horse-breeder and collector Charles T. Maud, who is perhaps best known today for having commissioned William Holman Hunt's 1852 painting *Our English Coasts (Strayed Sheep)*, now in Tate Britain. Maud also owned paintings by Thomas Barker, William Etty, John Frederick Herring Senior and James Ward, among others.

2. Francis Greenacre and Sheena Stoddard, *The Bristol Landscape: The Watercolours of Samuel Jackson 1794-1869*, Bristol, 1986, illustrated p.101.

3. Inv. K 4363; Greenacre and Stoddard, *ibid.*, p.100, fig.75; Andrew Wilton and Anne Lyles, *The Great Age of British Watercolours 1750-1880*, exhibition catalogue, London and Washington, DC, 1993, no.189, pl.303. The watercolour measures 577 x 850 mm.

4. Inv. K 4083; Francis Greenacre, *The Bristol School of Artists: Francis Danby and Painting in Bristol 1810-1840*, exhibition catalogue, Bristol, 1973, p.156, no.165, illustrated p.22; Greenacre and Stoddard, *ibid.*, p.102, fig.76; Wilton and Lyles, *ibid.*, no.190, pl.294. The watercolour measures 568 x 867 mm.

5. This may be the watercolour now in the collection of the Yale Center for British Art in New Haven (Inv. B1975.4.1647; Jane Bayard, *Works of Splendor and Imagination: The Exhibition Watercolor, 1770-1870*, exhibition catalogue, New Haven, 1981, pp.71-72, no.69, as *Romantic Landscape*). The Yale watercolour measures 217 x 297 mm. A variant of the same view, measuring 160 x 240 mm., appeared at auction in 1990 (Anonymous sale, London, Sotheby's, 15 November 1990, lot 141; Greenacre and Stoddard, *op.cit.*, p.87, fig.56).

6. Inv. K 4155; Greenacre, *op.cit.*, 1973, p.156, no.166 (not illustrated). A watercolour of *The Island of Jamaica* in the Cartwright Hall collection in Bradford (Inv. 140.67.3), while a pencil and watercolour drawing of *A View in the West Indies* was in the collection of Mrs. J. F. Shore in Somerset in 1973 (Greenacre, *op.cit.*, 1973, p.158, no.168, not illustrated).

No.22
Jean-Baptiste-Camille Corot

1. Quoted in translation in Madeleine Hours, *Jean-Baptiste-Camille Corot*, New York, 1972, p.59

2. Peter Galassi, *Corot in Italy: Open Air Painting and the Classical-Landscape Tradition*, New Haven and London, 1991, p.179.

3. Alfred Robaut, *L'oeuvre de Corot: Catalogue raisonné et illustré*, Vol.I, p.34; quoted in translation in Arlette Sérullaz, '"Drawing is the first thing to pursue – then values – relations between forms and values – those are the mainstays – afterwards colour – last execution"', in Arlette Sérullaz, *Drawing Gallery: Corot*, Paris, 2007, p.8.

4. Dorit Schäfer, 'Präzision und Andeutung. Corots Zeichnungen von 1830 bis 1850', in Dorit Schäfer, ed., *Camille Corot: Natur und Traum*, exhibition catalogue, Karlsruhe, 2012-2013, no.73, illustrated p.151 and detail illustrated p.144.

5. *Ibid.*, p.146, fig.2.

No.23
Théodore Rousseau

1. Paris, Musée du Louvre, *Théodore Rousseau*, exhibition catalogue, 1967-1968, p.97, no.66; Anonymous sale, Paris, Sotheby's, 27 June 2002, lot 180. The watercolour measures 280 x 215 mm.

No.24
Théódore Gudin

1. Inv. RF 29902. The drawing is dated November 1843 and again in 1850, and measures 275 x 400 mm.

2. Anonymous sale, Paris, Hôtel Drouot [Renaud-Giquello], 10 April 2009, lot 56 (sold for €2,800). The drawing is signed and dated 1842, and measures 160 x 270 mm.

3. Anonymous sale, Paris, Hôtel Drouot [Piasa], 22 November 2000, lot 93.

No.25
Edgar Degas

1. '*Tu témoignes l'ennui que tu éprouves à faire de portraits; il faudra bien que, plus tard, tu le sermontes car ce sera le plus beau fleuron de ta couronne.*'; P.-A. Lemoisne, *Degas et son oeuvre*, Vol.I, 1946, p.30; quoted in translation in Ian Dunlop, *Degas*, London, 1979, p.39.

2. Quoted in translation in Richard Kendall, ed., *Degas by himself: Drawings, prints, paintings, writings*, London, 1987, p.28.

3. Boggs, *op.cit.*, 1962, pl.22; Jean Sutherland Boggs et al., *Degas*, exhibition catalogue, Paris, Ottawa and New York, 1988-1989, p.50, fig.16. The drawing is in the collection of the Musée d'Orsay.

4. Boggs, *op.cit.*, 1962, p.11.

5. Illustrated in Boggs, *op.cit.*, 1962, pl.21.

6. Dunlop, *op.cit.*, illustrated p.20; Alsteens et al., ed., *op.cit.*, pp.245-247, no.109.

7. Dunlop, *op.cit.*, illustrated p.20; New York and London, Jean-Luc Baroni Ltd., *Master Drawings*, 2002, no.37.

8. A small pencil sketch said to depict the head of Adelchi Morbilli, formerly in the collections of Marcel Guérin and John Rewald, was until recently in the collection of Lore and Rudolf Heinemann, New York (Felice Stampfle and Cara D. Denison, *Drawings from the Collection of Lore and Rudolf Heinemann*, exhibition catalogue, New York, 1973, p.22, no.11, pl.11). The drawing, which measures 76 x 64 mm., passed from the Morbilli family to the French collector Marcel Guérin, and bears an inscription by Guérin on the back of the frame: '*Ce dessin serait le portrait d'Adelchi Morbilli, frère d'Edmond Morbilli qui avait épousé Thérèse Degas, soeur d'Edgar Degas.*' However, Jean Sutherland Boggs has preferred to identify the sitter as Adelchi's brother, Alfredo Morbilli.

9. Gordon and Forge, *op.cit.*, p.20.

10. The portrait of the Duchessa Rosa Morbilli is today in the Thaw Collection at the Pierpont Morgan Library in New York (Boggs, *op.cit.*, 1967, pp.47-48, no.22; Tobia Bezzola, 'Family Portraits', in Felix Baumann and Marianne Karabelnik, ed., *Degas Portraits*, exhibition catalogue, Zurich and Tübingen, 1994-1995, p.322, no.27, illustrated in colour p.186).

No.26
Victor Hugo

1. Quoted in translation in Marie-Laure Prévost, 'The Techniques of a Poet-Draftsman', in Florian Rodari et al., *Shadows of a Hand: The Drawings of Victor Hugo*, exhibition catalogue, New York, 1998, p.31.

2. Pierre Georgel, *Drawings by Victor Hugo*, exhibition catalogue, London, 1974, unpaginated, between nos. 22 and 25.

No.27
Jean-Louis-Ernest Meissonier

1. Inv. D.56.4.1; Valéry C. O. Gréard, *Meissonier: His Life and his Art*, London, 1897, p.372, illustrated p.76; Philippe Durey and Constance Cain Hungerford, ed., *Ernest Meissonier: Rétrospective*, exhibition catalogue, Lyon, Musée des Beaux-Arts, 1993, pp.210-211, no.117; Constance Cain Hungerford, *Ernest Meissonier: Master in His Genre*, Cambridge, 1999, p.182, fig.79.

2. Philippe Burty, 'Meissonier', *Croquis d'après nature*, Paris, 1892, pp.25-26; quoted in translation in Hungerford, *ibid.*, 1999, p.180.

3. A photograph of the arched entrance to the Abbey at Poissy is illustrated in Hungerford, *op.cit.*, 1999, p.183, fig.80.

4. Inv. RF 1867; Durey and Hungerford, *op.cit.*, p.211, no.118. The oil sketch measures 235 x 115 mm.

5. Durey and Hungerford, *op.cit.*, p.211, fig. 11, under no.118; Hungerford, *ibid.*, 1999, p.183, fig.81.

No.28
Sir Edward John Poynter

1. Julian Freeman, *Life at Arm's Length: Sir Edward Poynter Bt., GCVO, PRA – A retrospective exhibition*, exhibition catalogue, Brighton College, Brighton, 1995, p.6.

2. Malcolm Bell, *The Drawings of Sir E. J. Poynter, Bart., P.R.A.*, London, n.d. (1905-1906?), p.5.

3. A photograph of the *Perseus and Andromeda* as it was installed in the billiard room at Wortey Hall is illustrated in Alison Inglis, 'Sir Edward Poynter and the Earl of Wharncliffe's Billiard Room', *Apollo*, October 1987, p.250.

4. Anonymous sale, London, Sotheby's, 17 March 1971, lot 129 (not illustrated), bt. D'Offay Couper Gallery for £880.

5. Inglis, *op.cit.*, p.249, pl.XI. The drawing measures 472 x 1360 mm.

6. New York, Paris and London, Colnaghi, *Master Drawings*, 1993, no.56; Anonymous sale, London, Christie's, 13 June 2001, lot 14. The drawing is today in the collection of John and Julie Schaeffer in Sydney.

No.29
Félix Ziem

1. *'Je pars pour le Midi pousser une pointe de travail et d'observation…Je pense voir Sète, Martigues, Marseille, faire quelques études de mer, de montagnes, de navires, quelques impressions pouvant produire un résultat. Et puis, depuis un an, je n'ai pas vu cette adorable nature, mon âme a besoin de s'ouvrir et mon corps d'aspirer quelques émanations salines.'*; Félix Ziem, *Journal*, 17 March 1859, p.104; quoted in Gérard Fabre, 'La traversée d'un siècle', in Fréderique Verlinden, et al., *La traversée d'un siècle: Félix Ziem, 1821-1911*, Martigues, 2001, p.122-123.

2. *'Je n'ai jamais produit de beaux tableaux dans le Midi, malgré mes dépenses et mes efforts. J'y ai fait des dessins magnifiques.'*; noted in *carnet* no.24 [collection of the Musée Ziem in Martigues; quoted in Fréderique Verlinden, 'Tracés de ciels percés par l'écume', in *ibid.*, p.9.

3. Inv. 359; Pierre Miquel, *Felix Ziem 1821-1911*, Maurs-la-Jolie, 1978, Vol.II, p.238, no.1758 *bis* (as '*Sausset, la pêche du thon*'). The watercolour measures 210 x 320 mm.

4. Inv. 338; Miquel, *ibid.*, p.247, no.1846 *bis* (as '*Sausset, environs de Marseille, la pêche au thon*'). The watercolour measures 285 x 450 mm.

5. Anne Burdin-Hellebranth, *Félix Ziem 1821-1911*, Brussels, 1998, Vol.II, p.74, no.1196.

No.30
Edouard Manet

1. Quoted in translation in George Maurer, 'Manet and the Life of *Nature Morte*', in George Maurer, *Manet: The Still Life Paintings*, exhibition catalogue, Paris and Baltimore, 2000-2001, p.12.

2. Quoted in translation in *ibid.*, p.12.

3. Juliet Wilson-Bareau, ed., *Manet by himself*, London, 1991, p.242.

4. Quoted in translation in *ibid.*, p.250.

5. Sixteen of these letters to Isabelle Lemonnier are today in the collection of the Musée d'Orsay.

6. Cachin and Moffett, *op.cit.*, pp.349-352, no.138.

7. Maurer, *op.cit.*, p.110, pl.46.

8. Cachin and Moffett, *op.cit.*, pp.460-461, no.202; Maria Teresa Benedetti, ed., *Manet*, exhibition catalogue, Rome, 2006, pp.308-309, no.121.

9. Maurer, *op.cit.*, p.110, pl.45.

10. Quoted in translation in Wilson-Bareau, *op.cit.*, p.254.

11. Maurer, *op.cit.*, pp. 97 and 118.

No.31
Franz Skarbina

1. F. Servaes, 'Modern Berlin Painters', *The Artist: An Illustrated Monthly Record of Arts, Crafts and Industries*, August 1901, p.142.

2. Anonymous sale, Berlin, Villa Grisebach, 28 May 2011, lot 833; Hamburg, Dr. Moeller & Cie., *Arbeiten auf Papier / Works on Paper*, 2012, no.67.

3. Anonymous sale, Berlin, Villa Grisebach, 12 June 2004, lot 107.

No.32
Claude-Emile Schuffenecker

1. Schuffenecker's studio stamp, which he designed in 1890, represents a stylized lotus flower, flanked with tendrils made up of the artist's initials *E* and *S*.

No.33
Henri-Joseph Harpignies

1. Frank Rutter, 'Henri Harpignies', in London, Leicester Galleries, *Catalogue of an Exhibition of 85 Water-Colour Drawings by Henri Harpignies*, 1905, p.8.

2. London, P. & D. Colnaghi, *French Drawings: Post Neo-Classicism*, 1975, nos.96-99; London, Adolphe Stein at H. Terry-Engell Gallery, *Master Drawings*, 1975, no.148 and London, Hazlitt, Gooden and Fox, *Nineteenth Century French Drawings*, 1976, no.33.

No.34
Giovanni Boldini

1. According to Bianca Doria, this oil sketch was originally one side of a double-sided panel. What she identifies as the painting on the reverse is an oil sketch of a Louis XVI chair, now in a private collection, which she dates to 1901 (Doria, *op.cit.*, 2000, Vol.I, no.268, Vol.II, pl.268. The panel has been cut down to 310 x 165 mm.). Her theory is, however, unlikely to be correct, due to the extensive inscriptions on the reverse of the present panel, which furthermore does not show any evidence of having been split.

2. Jean Paul Goujon, 'Boldini's Venice', in Spoleto, Palazzo Ancaiani, *Boldini a Venezia: settantacinque disegni inediti*, exhibition catalogue, n.d. (1972), unpaginated.

3. Francesca Dini, Fernando Mazzocca and Carlo Sisi, eds., *Boldini*, exhibition catalogue, Padua, 2005, p.198, no.2. The panel measures 350 x 265 mm.

4. Dini and Dini, *op.cit.*, Vol.III, pp.315-316, no.575; Tiziano Panconi, ed., *Boldini Mon Amour: opere note e mai viste, nuove scoperte, fotografie e documenti inediti*, exhibition catalogue, Montecatini Terme, 2008, pp.320-321. The panel measures 250 x 180 mm.

5. *Piccolo canale a Venezia*, 180 x 270 mm.; Milan, L. A. Scopinich & F., *Vendita all'asta dello Studio Boldini*, December 1933, no.28.

No.35
Hippolyte Petitjean

1. Robert L. Herbert, *Neo-Impressionism*, exhibition catalogue, New York, 1968, p.79.

2. Sillevis, Verbeek and Kraan, *op.cit.*, p.160.

No.36
Henri Evenepoel

1. The present sheet belonged to Evenepoel's cousin Louise van Mattemburgh (1869-1941), with whom the artist first lived when he arrived in Paris as a student. He soon fell deeply in love with Louise who, in November 1894, gave birth to a son by him, named Charles. Evenepoel had planned to marry Louise before his sudden death from typhoid in 1899.

2. Evenepoel also greatly admired, and collected, prints, posters and magazine or newspaper illustrations by such graphic artists such as Toulouse-Lautrec, Forain, Théophile-Alexandre Steinlen, Eugène Grasset, Adolphe Willette and Jules Chéret.

3. Letter of 1 February 1897, quoted in translation in Francis E. Hyslop, *Henri Evenepoel: Belgian Painter in Paris 1892-1899*, University Park and London, 1975, p.64, under pl.19.

4. *Ibid.*, pp.24-25.

No.37
William Rothenstein

1. The Yorkshire collector Wyndham T. Vint assembled a large and varied group of paintings and drawings by British artists of the 19th and 20th centuries. An exhibition of some two hundred drawings and watercolours from his collection was held at the Public Art Galleries in Brighton in 1937, while an exhibition of 185 of his paintings was mounted two years later at the Whitechapel Art Gallery in London.

2. As Rothenstein's son later recalled, '*"We really did draw at the Slade", my father used to say, "at a time when everywhere else in England students were rubbing and tickling their paper with stump chalk, charcoal and india rubber."*'; John Rothenstein, *Modern English Painters*, Vol.I, 1952 (1984 ed.), p.102.

3. William Rothenstein, *Men and Memories: Recollections of William Rothenstein, 1872-1900*, London, 1931, p.167. Ricketts and Shannon formed an impressive collection of Old Master drawings and paintings, antiquities, Persian miniatures and Japanese prints

4. *Ibid.*, pp.173-174.

5. John Rothenstein, *The Portrait Drawings of William Rothenstein 1889-1925*, London, 1926, p.7, no.51 (not illustrated). The drawing measures 13 1/4 x 9 1/2 in.

6. Rothenstein, *ibid.*, p.15, no.125 (not illustrated), measuring 6 x 10 in.

7. Inv. 1925,0817.1; John Rothenstein, *op.cit.*, 1926, p.21, no.172. The British Museum also houses an 1897 portrait lithograph of Shannon by Rothenstein (Inv. 1903,1006.29), as well as a lithograph of Ricketts and Shannon together, likewise executed in 1897 (Inv. 1903,1006.28; John Rothenstein, *op.cit.*, 1926, p.97, no.69, illustrated pl.XX).

8. Anonymous sale, London, Christie's, 1 July 1993, lot 74; John Rothenstein, *op.cit.*, 1926, p.7, no.52.

9. John Rothenstein, *op.cit.*, 1952, p.105.

No.38
Henri Edmond Cross

1. This oil sketch once belonged to the Parisian collector Paul Suzor who, with his brother Léon, owned a large number of drawings. While many of the works in the Suzor collection were dispersed at auction in the 1960's, the present painting remained with Paul Suzor's descendants until 2010.

2. Born Henri Edmond Delacroix, the artist changed his surname early in his career to Cross, an Anglicized version of *croix*, to avoid comparisons with the famous Romantic painter and confusion with a contemporary artist named Henri Eugène Delacroix.

3. Maurice Denis, *Théories (1890-1910): Du symbolisme et de Gauguin vers un nouvel ordre classique*, Paris, 1912; quoted in translation in London, Royal Academy of Arts, *Post-Impressionism: Cross-Currents in European Painting*, exhibition catalogue, 1979-1980, p.61, under no.57.

4. Robert L. Herbert, *Neo-Impressionism*, exhibition catalogue, New York, 1968, p.40.

5. Isabelle Compin, *H. E. Cross*, Paris, 1964, p.164, no.73 (not illustrated); Anonymous sale, Paris, Palais Galliera, 12 December 1973, lot 50; Anonymous sale, New York, Sotheby's, 8 May 1989, lot 27; Anonymous sale, New York, Sotheby's, 7 November 2007, lot 67. The painting, which was included in posthumous exhibitions of Cross's work in Paris in 1927 and 1937, measures 59.5 x 81 cm.

No.39
Louis Welden Hawkins

1. Lucas Bonekamp, *Louis Welden Hawkins 1849-1910*, exhibition catalogue, Amsterdam and Zwolle, 1993, p.46, fig.34.

2. New York and London, Stephen Ongpin Fine Art, *Master Drawings*, 2008, no.43.

3. Bonekamp, *op.cit.*, pp.47-49, nos.13a-13e.

4. Bonekamp, *op.cit.*, p.17, fig.13.

5. Bonekamp, *op.cit.*, p.46.

No.41
Henry d'Estienne

1. Anonymous sale, London, Christie's, 21 March 1986, lot 60.

No.42
William Orpen

1. P. G. Konody and Sidney Dark, *Sir William Orpen: Artist & Man*, London, 1932, pp.131-133.

2. Arnold, *op.cit.*, pp.237-238.

3. Inv. GRA/1.

4. Vivien Winch, *A Mirror for Mama*, London, 1965, p.31.

No.43
Lucien Ott

1. Lisa Dickinson Michaux and Gabriel P. Weisberg, *Expanding the Boundaries: Selected Drawings from the Yvonne and Gabriel P. Weisberg Collection*, exhibition catalogue, Minneapolis, 2008-2009, p.52, fig.32. The drawing measures 610 x 458 mm.

2. New York and London, Colnaghi, *Master Drawings*, 2001, no.59. The drawing, which measures 397 x 286 mm., is now in the collection of Isabel Wilcox, New York.

No.44
Jacques Villon

1. Louis Carré collection sale, Paris, Hôtel Drouot [Piasa-Artcurial], 3 July 2003, lot 3. The painting, signed and dated 1912, measures 220 x 160 mm. Above the cow is a semicircular sign, which could be that of a shop, and the letters *ITE*, which must be part of the sign *LAITERIE*.

2. Douglas Cooper and Gary Tinterow, *The Essential Cubism: Braque, Picasso & their friends, 1907-1920*, exhibition catalogue, London, 1983, p.440, under no.231.

No.45
Odilon Redon

1. Joris-Karl Huysmans, *L'art moderne*, Paris, 1883, p.215; quoted in translation in John Rewald, 'Odilon Redon', in New York, Museum of Modern Art and Chicago, Art Institute of Chicago, *Odilon Redon, Gustave Moreau, Rodolphe Bresdin*, exhibition catalogue, 1961-1962, p.30.

2. Ann H. Sievers, Linda Muehlig and Nancy Rich, *Master Drawings from the Smith College Museum of Art*, New York, p.207, under no.52.

3. Douglas Druick et al, *Odilon Redon: prince of dreams 1840-1916*, exhibition catalogue, Chicago and elsewhere, 1994-1995, p.344.

4. One such example is a painting of *The Birth of Venus* in the Museum of Modern Art, New York (*Ibid.*, p.344, fig.106; Margret Stuffman and Max Hollein, ed., *As in a Dream: Odilon Redon*, exhibition catalogue, Frankfurt, 2007, p.295, fig.208).

5. Rodolphe Rapetti, ed., *Odilon Redon: Prince du Rêve, 1840-1916*, exhibition catalogue, Paris and Montpellier, 2011, pp.354-355, no.138. The pastel is in the collection of Jean-Pierre Bacou.

6. *Ibid.*, pp.370-371, no.146; Anonymous (Fayet) sale, Paris, Christie's, 1 December 2011, lot 8.

No.46
Maximilien Luce

1. Carol Heitz, in Jean Bouin-Luce and Denise Bazetoux, *Maximilien Luce: catalogue raisonné de l'oeuvre peint*, Paris, 1986, Vol.I, p.19.

2. Bazetoux, in *ibid.*, p.136.

3. Heitz, in Bouin-Luce and Denise Bazetoux, *op.cit.*, p.19.

No.47
Frederick Cayley Robinson

1. Alfred Lys Baldry, 'An "Original" Painter: Mr. F. Cayley Robinson', *The Magazine of Art*, 1896, p.471.

2. James Greig, 'Frederic Cayley Robinson, A.R.A.', in Randall Davies, ed., *The Old Water-Colour Society's Club 1927-1928: Fifth Annual Volume*, London, 1928, p.63.

3. William Schupbach, *Acts of Mercy: The Middlesex Hospital paintings by Frederick Cayley Robinson (1862-1927)*, London, 2009, p.8.

4. David Brown, 'Introduction', in London and Edinburgh, The Fine Art Society, *Frederick Cayley Robinson A.R.A 1862-1927*, 1977, unpaginated.

5. MaryAnne Stevens, 'Frederick Cayley Robinson', *The Connoisseur*, September 1977, p.34.

No.48
Lucien Lévy-Dhurmer

1. Gabriel Mourey, 'A Dream Painter: M. L. Lévy-Dhurmer', *The Studio*, February 1897, p.11.

2. Frances Keyzer, 'Modern French Pastellists: L. Lévy-Dhurmer', *The Studio*, March 1906, pp.149-150.

3. Jean-David Jumeau-Lafond, 'Symbolisms', in Paris, Musée d'Orsay, *Mystery and Glitter: Pastels in the Musée d'Orsay*, exhibition catalogue, 2008-2009, p.130.

4. Pierre-Louis Mathieu, *The Symbolist Generation 1870-1910*, Geneva, 1990, pp.118-119.

5. *'Les Nus...Tubéreuses, blé mur, iris noir – nacres et fraises – roseurs, tons d'abricots, bleus tendres de matin – bleus de nuit, éclairs – ondulations qui se perdent dans de l'indécis – de la force, du charme, du trouble, du rêve chaste uni à de la volupté sensuelle – voilà, mon cher Louis Robin, tout ce que j'ai tenté de fixer en ces corps qui s'agitent, se taisent, s'estompent – que l'on poursuit sans cesse et qui ne se laisseront jamais attendre: a-t-on jamais défini la tonalité, la forme, la métamorphose, sans cesse renouvelée d'une nuée.'*; quoted in Paris, Grand Palais, *Autour de Lévy-Dhurmer: Visionnaires et Intimistes en 1900*, exhibition catalogue, 1973, p.62, under no.92.

6. Inv. RF 40321; Paris, Grand Palais, *ibid.*, p.61, no.90; Paris, Musée d'Orsay, *op.cit.*, illustrated in colour p.150 (where dated 1920-1925). The pastel measures 970 x 710 mm.

7. *'Il s'agit de l'un des plus beaux nus que l'on connaisse de Lévy-Dhurmer pour sa monumentalité, la souplesse de sa mise en page, son exécution vibrante (multiples hachures entrecroisées à la manière du style néo-impressioniste) et enfin pour son coloris (harmonies de violet, vert, orange, jaune)'*; Paris, Grand Palais, *op.cit.*, p.61, under no.90.

8. Paris, Grand Palais, *op.cit.*, p.62, no.92. The pastel measures 800 x 450 mm.

No.49
Karl Hermann Haupt

1. Uwe Westphal, *The Bauhaus*, London, 1991, illustrated p.68, fig.53; Frank Whitford, ed., *The Bauhaus: Masters & Students by Themselves*, London, 1992, illustrated p.220.

2. Whitford, *ibid.*, illustrated p.247.

3. Inv. 8615; Peter Hahn, ed., *Experiment Bauhaus: Das Bauhaus-Archiv, Berlin (West) zu Gast im Bauhaus Dessau*, exhibition catalogue, Dessau, 1988, pp.32-33, no.33.

4. Inv. 7229/4; Klaus Weber, ed., *Punkt. Linie. Fläche. Druckgraphik am Bauhaus*, exhibition catalogue, Berlin, 1990-2000, p.216, pl.102.

5. Berlin, Martin-Gropius-Bau, *Bauhaus: A Conceptional Model*, exhibition catalogue, 2009, illustrated p.138.

No.50
Léon Spilliaert

1. François Jollivet-Castelot, 'Léon Spilliaert', *Le Carillon*, 4-5 December 1909, p.1; Quoted in translation in Norbert Hostyn, *Léon Spilliaert: Leven en werk / Vie et oeuvre / Life and work / Leben und Werk*, Oostkamp, 2006, p.19.

2. Hostyn, *ibid.*, p.88.

3. Inv. 11225; Anne Adriaens-Pannier, *Spilliaert: le regard de l'âme*, Brussels, 2006, p.182, fig.256. The sheet measures 510 x 659 mm.

4. Inv. 2253; Hostyn, *op.cit.*, p.93; Adriaens-Pannier, *ibid.*, p.276, fig.393. The dimensions of the drawing are 730 x 940 mm. [sight].

No.51
Karl Arnold

1. Ralph Esmerian (b.1940) was a collector of American folk art, books and rare bindings, Art Nouveau bronzes, 19th and 20th century book illustrations.

2. W. G. Fischer, in London, Fischer Fine Art, *op.cit.*, unpaginated.

No.52
Edouard Vuillard

1. Richard Brettell in Richard R. Brettell et al., *The Robert Lehman Collection, Vol.IX: Nineteenth- and Twentieth-Century European Drawings*, New York, 2002, p.298.

2. Belinda Thomson, 'Vuillard as a Draughtsman', in London, Wolseley Fine Arts, *Edouard Vuillard (1868-1940): Pastels and Drawings*, exhibition catalogue, 2003, p.7.

3. Jacques Salomon, *Auprès de Vuillard*, Paris, 1953; quoted in translation in John Russell, ed., *Vuillard*, Greenwich, 1971, pp.127-128.

4. A photograph of Tristan Bernard, taken by Vuillard in 1907, is illustrated in Guy Cogeval et al, *Édouard Vuillard*, exhibition catalogue, Washington and elsewhere, 2003-2004, p.273, no.231. Bernard had met Vuillard when both were students at the Lycée Condorcet in Paris.

5. Inv. 47.21; Salomon and Cogeval, *op.cit.*, Vol.III, p.1565, no.XII-218 (where dated c.1935).

6. Inv. 64; Salomon and Cogeval, *op.cit.*, Vol.III, p.1570, no.XII-232 (where dated c.1935).

7. Salomon and Cogeval, *op.cit.*, Vol.III, pp.1570-1571, nos.XII-231 to XIII-235.

No.53
Charles Frederick Tunnicliffe

1. Kyffin Williams, 'Introduction', in Llandudno, Mostyn Art Gallery, *Wild Lives: The Art of Charles F. Tunnicliffe RA 1901-1979*, exhibition catalogue, 1980, unpaginated.

2. Ian Niall, *Portrait of a Country Artist: Charles Tunnicliffe R.A. 1901-1979*, London, 1980, p.76.

No.54
Pablo Picasso

1. Diana Widmaier Picasso, 'Marie-Thérèse Walter and Pablo Picasso: New Insights into a Secret Love', in Markus Müller, ed., *Pablo Picasso and Marie-Thérèse Walter: Between Classicism and Surrealism*, exhibition catalogue, Münster, 2004, pp.30 and 32.

2. Inv. C 64/1288; Müller, ed., *op.cit.*, illustrated p.140; Patrick Elliott, *Picasso on Paper*, exhibition catalogue, Edinburgh, 2007, pp.52-53, no.22. The drawing (not in Zervos) is dated 11 April 1933, and measures 228 x 288 mm.

3. Sale (*'Property from the Estate of Isabel Ault, New York'*), New York, Christie's, 5 May 1990, lot 163 (sold for $66,000); *The Picasso Project. Picasso's Paintings, Watercolors, Drawings and Sculpture: A Comprehensive Illustrated Catalogue 1885-1973: Surrealism 1930-1936*, San Francisco, 1997, p.163, fig.33-030. The drawing, which is dated the 10th of April 1933, measures 232 x 290 mm.

4. Stephen Coppel, *Picasso Prints: The Vollard Suite*, London, 2012, illustrated p.59, no.14.

No.55
Lucian Freud

1. Nicholas Penny and Robert Flynn Johnson, *Lucian Freud: Works on Paper*, London, 1988, pl.31 (where dated 1950); Catherine Lampert, *Lucian Freud*, exhibition catalogue, Dublin, Irish Museum of Modern Art, and elsewhere, 2007-2008, illustrated in colour p.45; Lucian Freud, Sebastian Smee and Richard Calvocoressi, *Lucian Freud on paper*, London, 2008, no.89 (where dated 1950); William Feaver, ed., *Lucian Freud Drawings*, exhibition catalogue, London, Blain/Southern and New York, Acquavella Galleries, 2012, pl.55 (where dated 1948). The pastel, which measures 571 x 482 mm., is in a private collection.

2. Mic Moroney, 'Lucian Freud: Prophet of Discomfort', *Irish Arts Review*, Summer 2007, p.82.

3. Quoted in Sebastian Smee, *Lucian Freud: Drawings 1940*, exhibition catalogue, New York, Matthew Marks Gallery, 2003, p.16.

4. Lawrence Gowing, *Lucian Freud*, London, 1982, pp.20-21.

5. Robert Hughes, 'On Lucian Freud' in Robert Hughes, *Lucian Freud: paintings*, London, 1987, pp.11-13.

6. Feaver, *op.cit.*, p.13.

7. Sebastian Smee, 'Introduction', in Freud, Smee and Calvocoressi, *op.cit.*, pp.7-8.

8. Penny and Johnson, *op.cit.*, pl.27; Freud, Smee and Calvocoressi, *op.cit.*, no.85; Feaver, *op.cit.*, no.54. The drawing measures 546 x 425 mm.

9. Freud, Smee and Calvocoressi, *op.cit.*, no.96 (where dated 1949); Feaver, *op.cit.*, pl.61 (where dated 1948). The dimensions of the drawing are 223 x 145 mm.

10. Freud, Smee and Calvocoressi, *op.cit.*, no.97. The drawing measures 216 x 140 mm.

11. Nicholas Penny, 'The Early Works 1938-1954', in Nicholas Penny and Robert Flynn Johnson, *Lucian Freud: Works on Paper*, London, 1988, pp.12-13; Richard Calvocoressi, 'The Graphics of Lucian Freud', in Freud, Smee and Calvocoressi, *op.cit.*, illustrated pp.26-27; Anonymous sale (*'Five Important Works by Lucian Freud from a Private European Collection'*) London, Sotheby's, 10 February 2010, lot 68.

12. From the film *Lucian Freud: Portraits*, by Jake Auerbach, 2004; quoted in Catherine Lampert, *Lucian Freud*, exhibition catalogue, Dublin, Irish Museum of Modern Art, and elsewhere, 2007-2008, p.33.

No.56
Alberto Giacometti

1. The first owner of the present sheet was the French actor and musician André Darricau (1925-2006), known by his stage name of Darry Cowl.

2. James Lord, 'Alberto Giacometti and his drawings', in New York, Pierre Matisse Gallery, *Alberto Giacometti: Drawings*, 1964, unpaginated.

3. James Lord, *Alberto Giacometti Drawings*, London, 1971, pp.21-22.

4. James Lord, *Giacometti: A Biography*, New York, 1986, p.371.

5. For further accounts of the relationship between Giacometti and Yanaihara, see Sachiko Natsume-Dubé, *Giacometti et Yanaihara: La catastrophe de novembre 1956*, Paris, 2003, as well as Sachiko Natsume-Dubé, *"Je travaille comme une mouche": Giacometti à Yanaihara*, Paris, 2007 and Akihiko Takeda, "An unknown country': Isaku Yanaihara's Giacometti diaries', in Peter Read and Julia Kelly, ed., *Giacometti: Critical Essays*, Farnham, 2009, pp.187-207.

6. Valerie J. Fletcher, 'Giacometti's Paintings', in Toni Stooss and Patrick Elliott, ed., *Alberto Giacometti 1901-1966*, exhibition catalogue, Edinburgh and London, 1996-1997, p.30.

7. James Lord, *A Giacometti Portrait*, New York, 1965, (1980 ed.), p.35.

No.57
René Gruau

1. 'Obituaries: René Gruau', *The Times*, 13 April 2004.

2. In a 1999 interview; quoted in translation in Réjane Bargiel and Sylvie Nissen, *René Gruau*, exhibition catalogue, Paris, Musée de la Publicité, 1999-2000, p.38.

3. Bargiel and Nissen, *op.cit.*, p.76.

4. *Flair*, February 1950; reproduced in Fleur Cowles, ed., *The Best of Flair*, London, 1999, pp.226-231.

No.58
David Hockney

1. Marco Livingstone, 'A Life in Portraits', in David Hockney, *Faces 1966-1984*, exhibition catalogue, Los Angeles, 1987, unpaginated.

2. Kay Heymer, 'Ways of Looking', in Marco Livingstone and Kay Heymer, *Hockney's Portraits and People*, London, 2003, p.11.

3. *Ibid*,, p.11.

4. Barbara Stern Shapiro, 'Hockney Works on Paper', in Sarah Howgate and Barbara Stern Shapiro, *David Hockney Portraits*, exhibition catalogue, Boston and elsewhere, 2006-2007, p.62.

5. Marco Livingstone, 'Picturing People', in Livingstone and Heymer, *op.cit.*, p.7.

6. Marco Livingstone, 'Loves & Friends I 1960-1977', in Livingstone and Heymer, *op.cit.*, p.82.

7. David Hockney, *David Hockney: My Early Years*, London, 1976, p.157.

8. *Ibid.*, p.273, fig.392.

9. Christopher Simon Sykes, *Hockney: The Biography. Vol.I: 1937-1975*, London, 2011, p.273.

10. Hockney, *op.cit.*, p.249.

11. Peter Webb, *Portrait of David Hockney*, London, 1988, illustrated p.117; Anonymous sale, New York, Sotheby's, 14 May 2003, lot 260A (sold for $30,000). The drawing, in pen and ink, measures 426 x 349 mm.

12. Anonymous sale, Hamburg, Hauswedell & Nolte, 8 December 2006, lot 124. The drawing measures 430 x 351 mm. and is dated 1971.

13. Hockney, *op.cit.*, 1976, p.190, fig.244 (incorrectly dated 1969); David Hockney, ed., *Hockney's Pictures: The Definitive Retrospective*, New York and Boston, 2004, illustrated p.128. The drawing measures 430 x 355 mm.

14. London, Whitechapel Art Gallery, *David Hockney: Paintings, prints and drawings 1960-1970*, exhibition catalogue, 1970, p.91, no.P.41; Hockney, *op.cit.*, 1976, p.190, fig.255.

15. Paul Melia, 'The Drawings of David Hockney', in Ulrich Luckhardt and Paul Melia, *David Hockney: A Drawing Retrospective*, exhibition catalogue, London and Los Angeles, 1995-1996, p.24, fig.12.

16. Baro published an article on Hockney's drawings in the magazine *Studio International* in 1966, and wrote the introduction to the catalogue of a travelling exhibition of the artist's prints and drawings in America in 1978. Hockney drew Baro a number of times, notably in a coloured chalk drawing of 1968 (Luckhardt and Melia, *ibid.*, p.128, no.65, illustrated in colour p.119).

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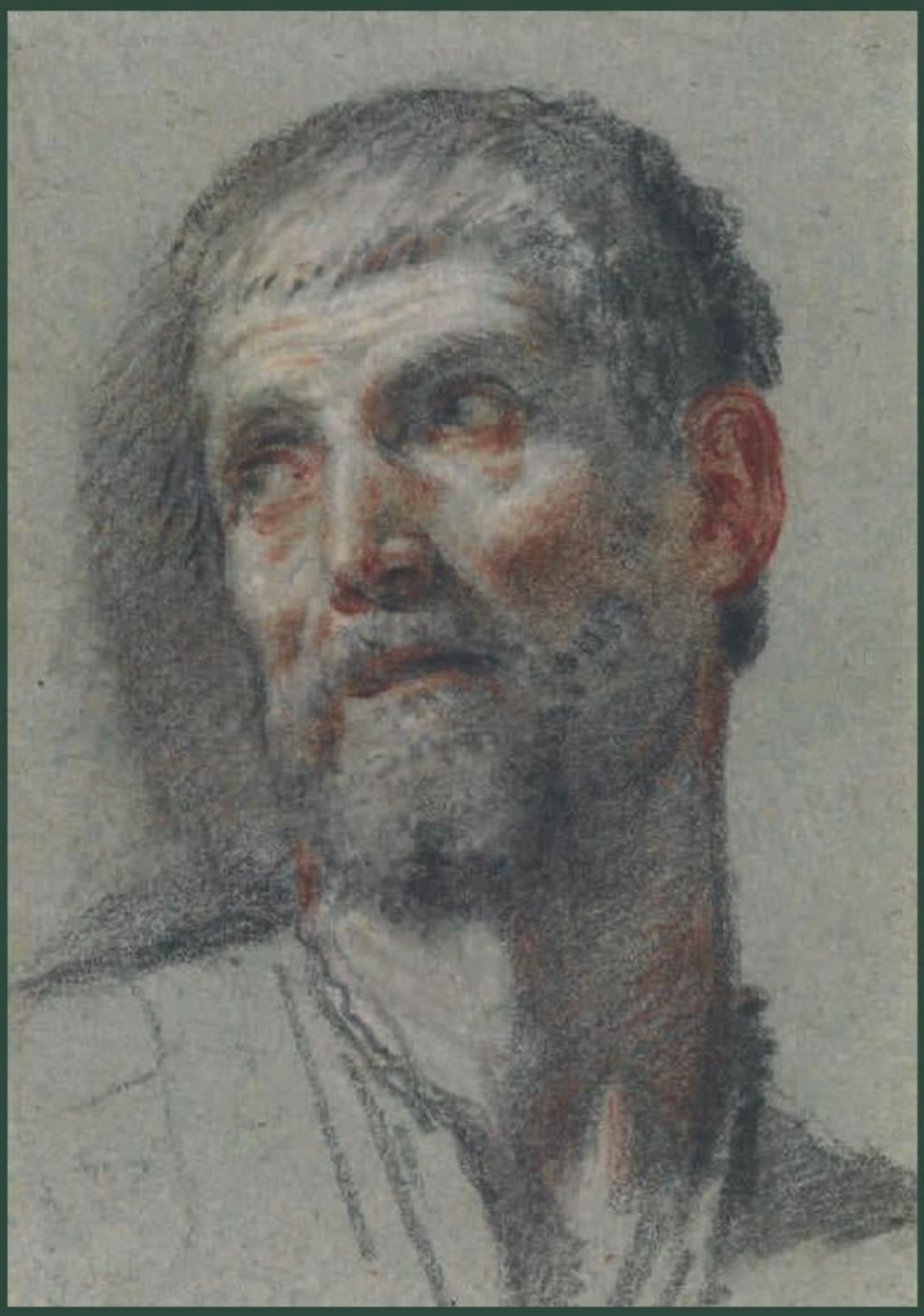
Maximilien Luce (1858-1941)
The Seine at Rolleboise [detail]
No.46

Back cover:

Fra Semplice da Verona (c.1589-1654)
The Head of a Bearded Man
No.5



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